ART FEVER

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NEW YORK

BY
DINITIA SMITH

Collectors Eugene
And Barbara Schwartz
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Deutschlands Geisthelfen,
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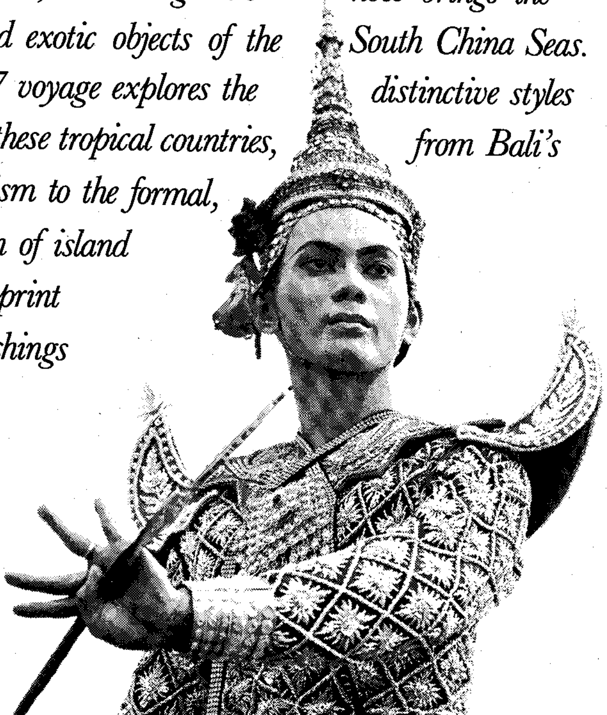

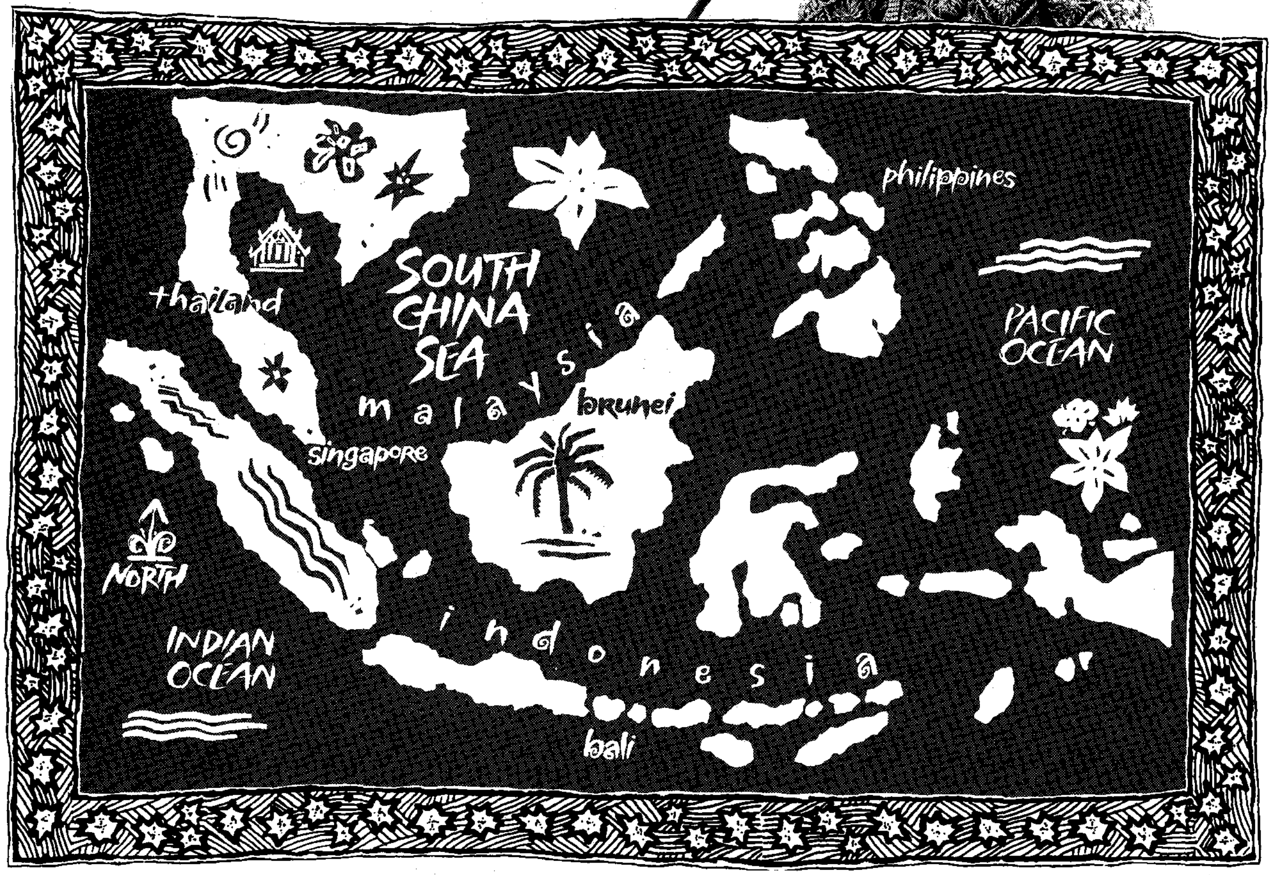
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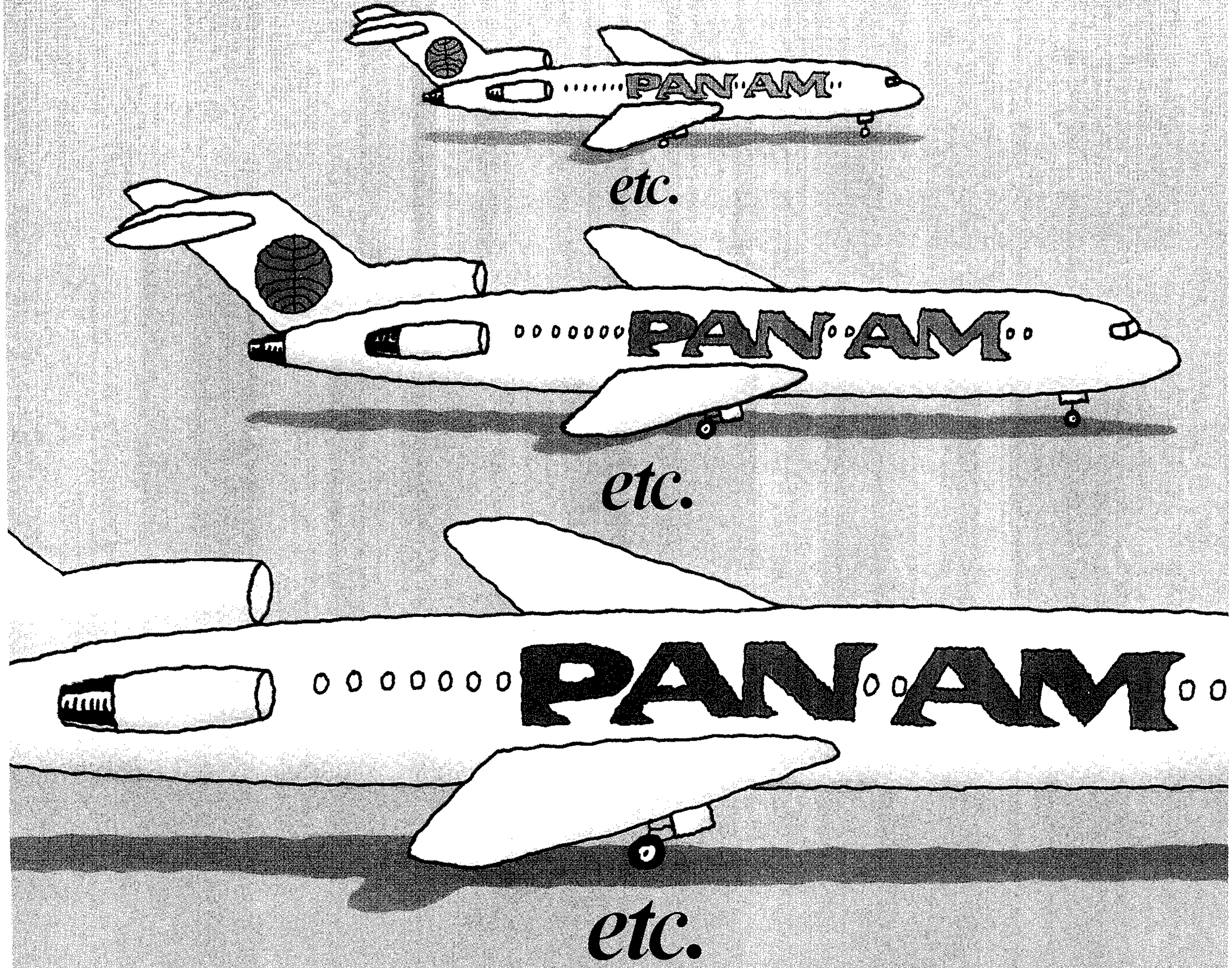

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BY DINITIA SMITH

ıe rich have always collected art but never as ferociously as they) today. Real-estate moguls, arbitrageurs, and entrepreneurs—men :e Charles Saatchi, Alfred Taubman, Henry Kravis, and Asher lelman—are furiously buying old masters, early moderns, or the :west wave. Along the way, some of them, like the robber barons of e nineteenth century, are also trying to pick up social cachet. ıough some of these modern-day Luculluses are knowledgeable ıd appreciative of art, others treat collecting like a sport, and for em, the joy of collecting is not owning art but buying it.

44 Daylighting

BY NICHOLAS PILEGGI

Here's the idea: A pretty young actress moonlights as a private detective, putting on wigs and accents and investigating unfaithful husbands and dishonest businessmen. Her frequent partner: an ex-cop now running an investigation firm. Sound like a hit TV show? It's not. Because 32-year-old Gillian Farrell is just one of the new private eyes working in this city. These street-smart detectives rely on subtlety instead of force, and New York's equitable-distribution divorce law is keeping them very busy.

52 Jimmy's Met

BY PETER G. DAVIS

his," says James Levine, artistic director of the Metropolitan Opera, a terrible period for opera." He's right: The pool of big-voiced ,gers is shrinking, director-designers now dominate the art, and, as ıal, the money to produce opera is scarce. All of which means that : Met is going through a rough patch. Only a few of its recent new ɔductions have been popular hits—and even those have been nned by the press. Increasingly, Levine's successes come not with : standard repertory but with modern operas or rarely performed ·rks from the distant past. A report on the state of Jimmy's Met.

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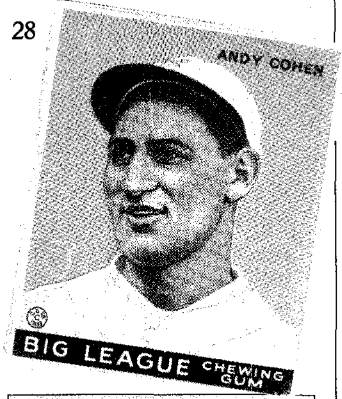

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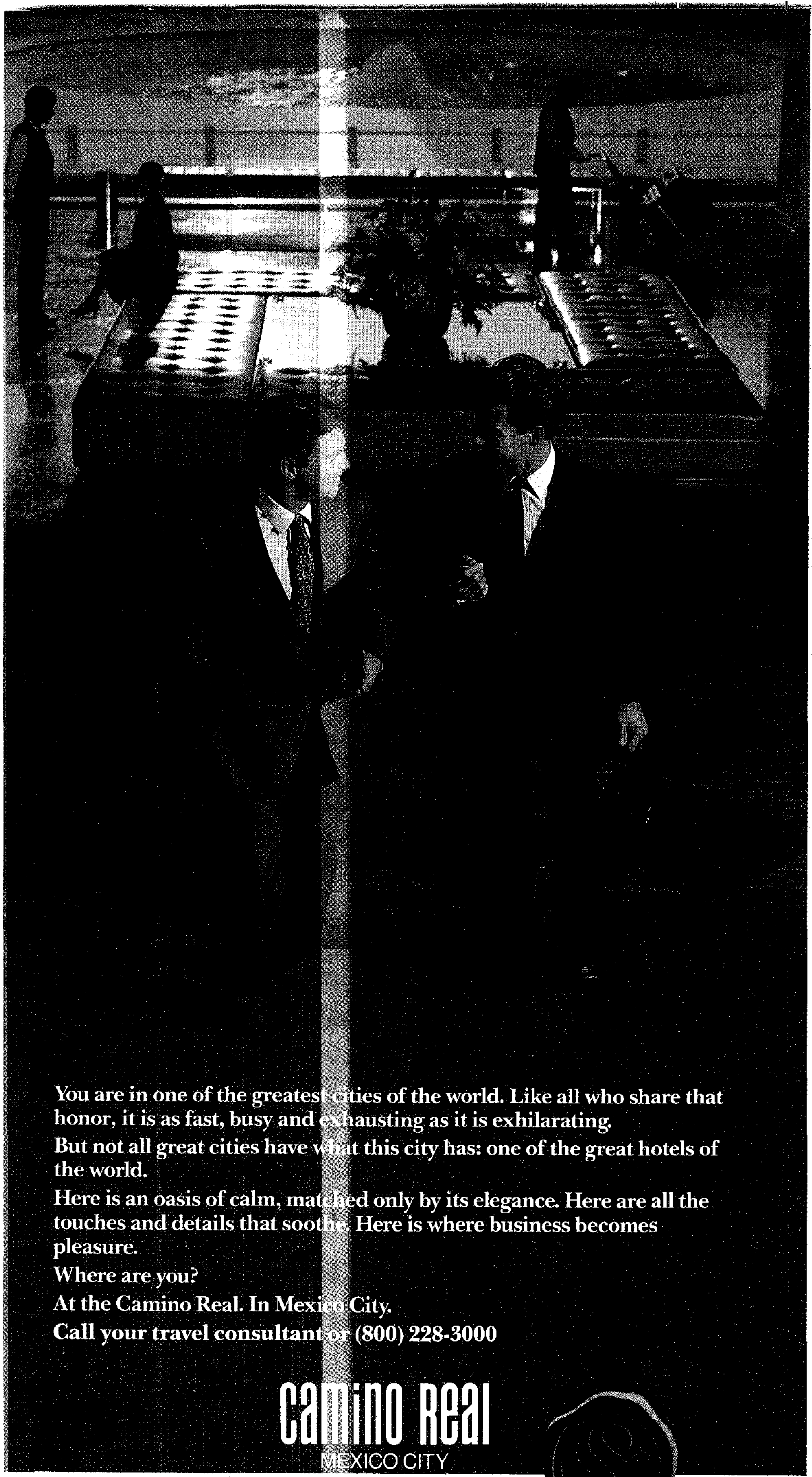

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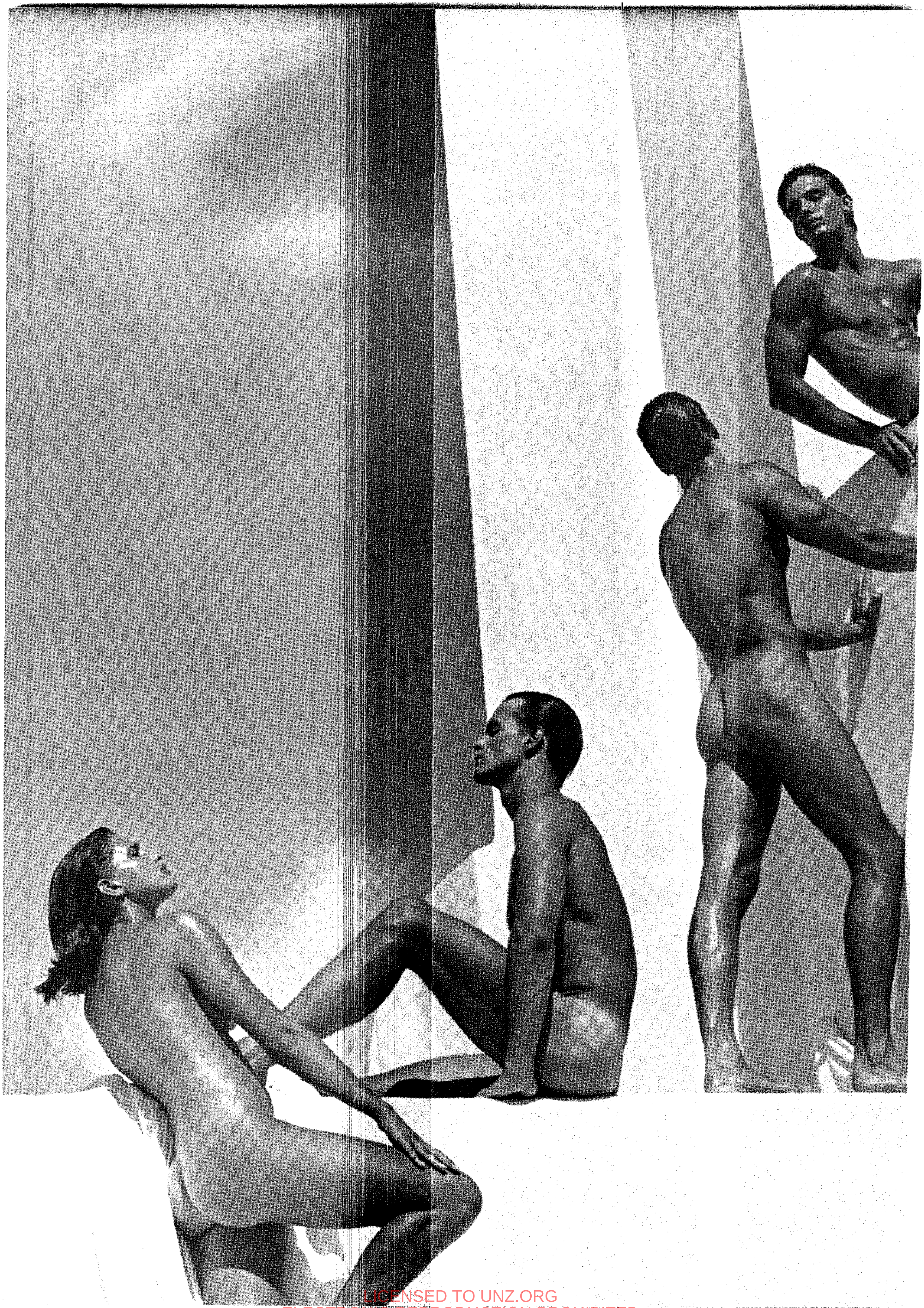

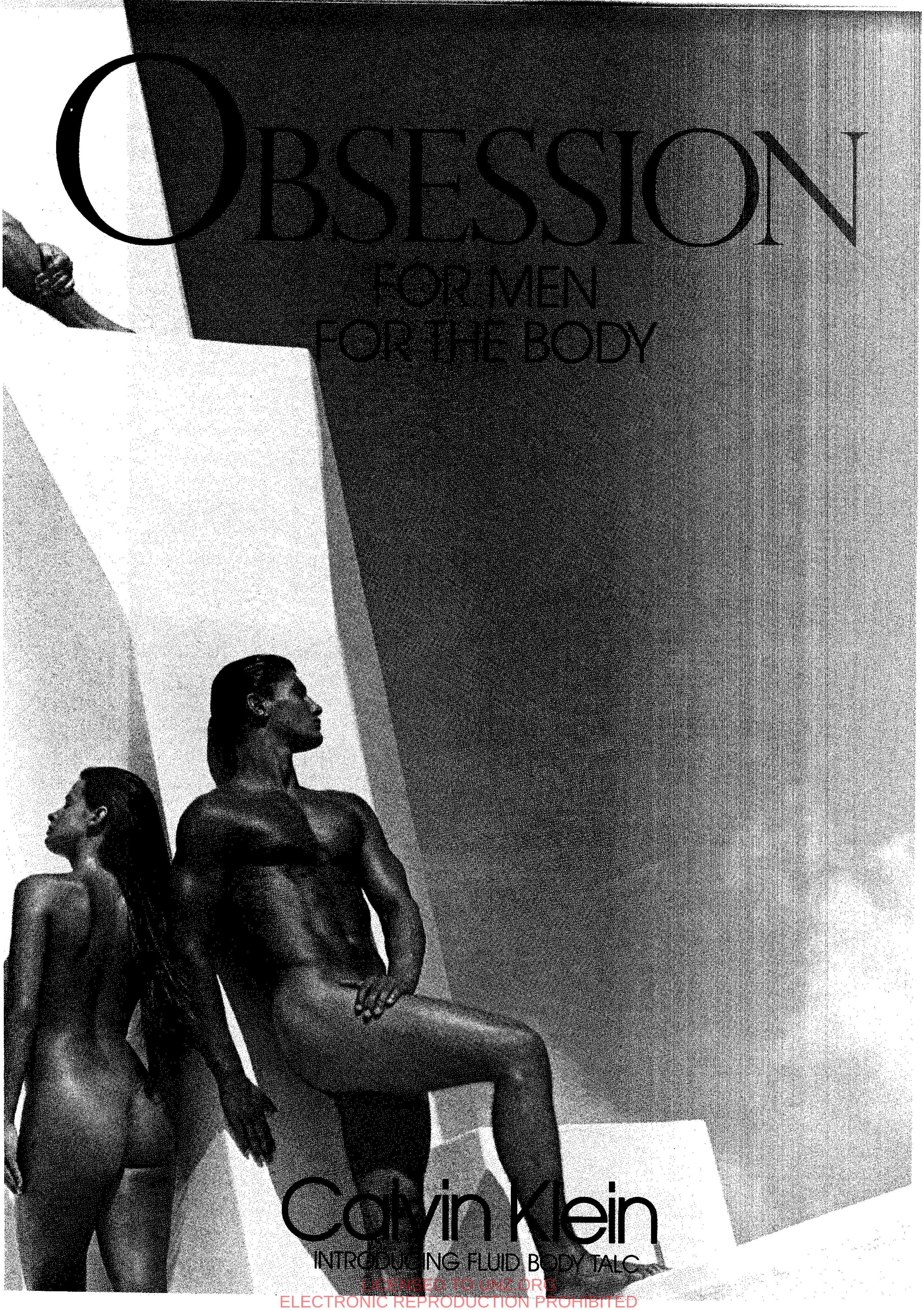
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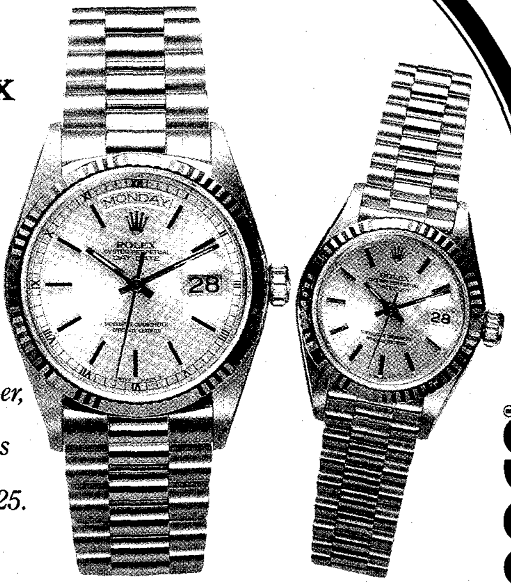

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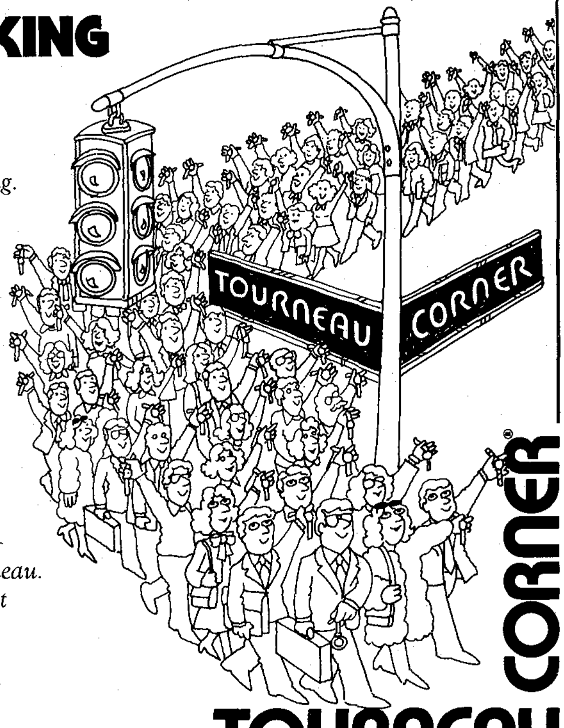

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BETWEEN THE LINES

'Bottom Line' News

"THE STOCK MARKET HAS BEEN DOIN some very exotic things lately," says Joh Crudele, who takes over *New York* "Bottom Line" column this week (pag 24). "The best way to avoid losing mone is to know what Wall Street is thinking.

Crudele does. At 33, he's been trackin stocks and corporate takeovers for 8 yea —first at Reuters, then for the New Yo *Times.* Here, he'll be breaking storie updating stock-market news, profilin the Street's major players, and keepin track of the financial scandals—"whate er I can get ahead of everyone else."

Crudele, who grew up in New York Cit

CRUDELE: *"Understand business."*

lives with his wife and two children in Ne Jersey. Like most financial writers, didn't intend to be a business reporter. A ter graduating from Syracuse Universit he spent a year at the Staten Island A *vance.* Then, while earning a master's history from NYU, he began writing f Fairchild Publications —he's been a nancial reporter ever since. "My profe sors told me, 'Understand business that's where the jobs will be,'" says Cr dele. "They were right."

● In 1980, architecture critic Cart Wiseman joined *New York,* hoping bring "the best to light and the worst grief." Now he has been honored for d ing just that. The Citizens Housing a Planning Council has given him the Ro er Starr Journalism Award for his cri cism of the Television City project. In a dition, the American Institute Architects has awarded him an Institu Honor. The AIA judges noted that Wis man "writes with clarity and verve abo both architecture and urban affairs." think so, too. His latest "Cityscape" c umn begins on page 72.

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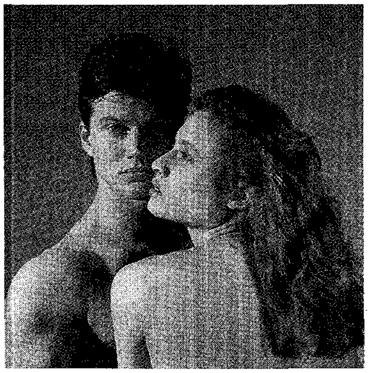

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LETTERS

Decline and Fall

PATRICIA MORRISROE DESERVES A PULITZER Prize ["Bess and the Mess," March 30]. I always thought that Bess Myerson was intelligent and concerned, a truly "authentic" person. Now she is revealed to be narcissistic and arrogant, a stingy "plastic" person.

Miles Birkitt
Fair Lawn, N.J.

I'M SORRY, PATRICIA MORRISROE, THAT you seem to have gotten such glee in destroying Bess Myerson. After all, Bess really isn't the Beast of Buchenwald.

Nancy B. Lewis
Summit, N.J.

"QUEEN OF THE JEWS"? OH, COME NOW, Bess. Doesn't Leona hold that title?

Pat Pisani
Brooklyn

TO UPDATE "BESS AND THE MESS" (IN which I was identified as Nancy Capasso's lawyer): It should be noted that on October 2, 1986, the Appellate Court reversed the July 1985 judgment of the trial court, which had reduced Nancy Capasso's award to $2 million. Based on new findings by the Appellate Court (for example, property valued at $268,000 by the trial court was actually worth $4,462,119), the case was sent back to the trial court for re-evaluation. Unfortunately, the trial court refused to comply. We sought a writ of mandamus to force it to render a decision. That writ was to be heard on February 25. On February 24, however, we received the new decision from the trial court, thereby making the writ unnecessary. Now the matter is once again in the Appellate Court so that the remaining issues may finally be resolved.

Raoul Felder
Manhattan

"BESS AND THE MESS" WAS A VICIOUS, slanted piece on a beleaguered public official. I know a hatchet job when I see one.

C. J. Lombardi
Jersey City, N.J.

TWO YEARS AGO, I WAS WAITING ON TAbles at a popular restaurant in the theater district. Because of its location, the restaurant had a steady flow of personalities who came in for dinner before or after the show. I became accustomed to waiting on egos, not people.

One evening, Bess Myerson and he date, Andy Capasso, were seated in m section. Apparently, Myerson thought was a nonentity, almost an object of disdain. She made comments first about th written menu, then about the evening' specials as I was reciting them. Sh barked her order and thrust the menu i my direction, never once attempting t make eye contact. I walked away with m grandmother's words of wisdom ringin in my ears: "What goes around come around." No matter how hard Bes Myerson tries to delude herself, she i not headed for a happy ending.

James L. Willian
Los Angeles, Cali

PERHAPS *New York* COULD HAVE COMbined its cover story with a column an called it "Bessed Bets: the best of all possible things to 'borrow,' buy, and abus in the best of all possible cities."

Kerrie Quin
Los Angeles, Cali

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Overstating the Case

"Q. AND A. ON AIDS" [BY MICHAEL STONI March 23] states that there have bee 8,415 cases in which AIDS has been he erosexually transmitted—1.8 percent (the total number. If this were true, the that total would be 467,500. Actually, according to the most recent figures, ther have been only 33,720 reported cases. C these, 1,270 (3.8 percent) have been he erosexually transmitted.

Edward Hyshiv
Department of Health Servic
Hauppauge, N.Y

Legal Eagle

AS AN ESTATES-AND-TRUSTS LAWYER, must say that the accuracy, breadth (coverage, and conciseness of Stephen Newman's "Legal Aid" ["Will Power, March 23] are unmatched by any pre coverage of a legal topic that I can reca

Although I am the chairman of a sul committee for the State Bar Associatic concerned with the *adverse* treatment lawyers and legal subjects in the press, feel compelled to bring this article to tl attention of the committee as an examp of what good journalists can accomplis Hats off to Newman and *New York.*

David S. Lan
Manhatt

A Painstaking Process

FOR FIVE YEARS I ALTERNATED BETWEE seeing chiropractors and getting d ressed about my painful back condition 'Ah, My Non-Aching Back," by Tony chwartz, March 16]. Finally, I made an ppointment with Dr. Sarno.

That was three years ago, and since ıen, I have stopped "taking it easy" and ave begun to participate in a variety of tivities that were previously forbidden. es, I still have pain on occasion, but the ar factor is gone. Dr. Sarno taught me at I have one simple power over back ain—the power of knowledge.

Rochelle Weisbard-Bonné
Manhattan

ONY SCHWARTZ RAISES IMPORTANT IS- ıes about back pain. When I was a med- al student, we helped chronic-pain suf- rers gain control of their lives by teach- g them how pain is signaled and ocessed by the nervous system, and ow stress and tension affect pain.

Brian J. Waldron, D.O.
Manhattan

R. SARNO HAS NO PSYCHIATRIC TRAIN- g, so I question his characterization of ck pain as "conscious or unconscious" nsion, and I wonder if back problems e really the new outlet for tension be- use ulcers are passé.

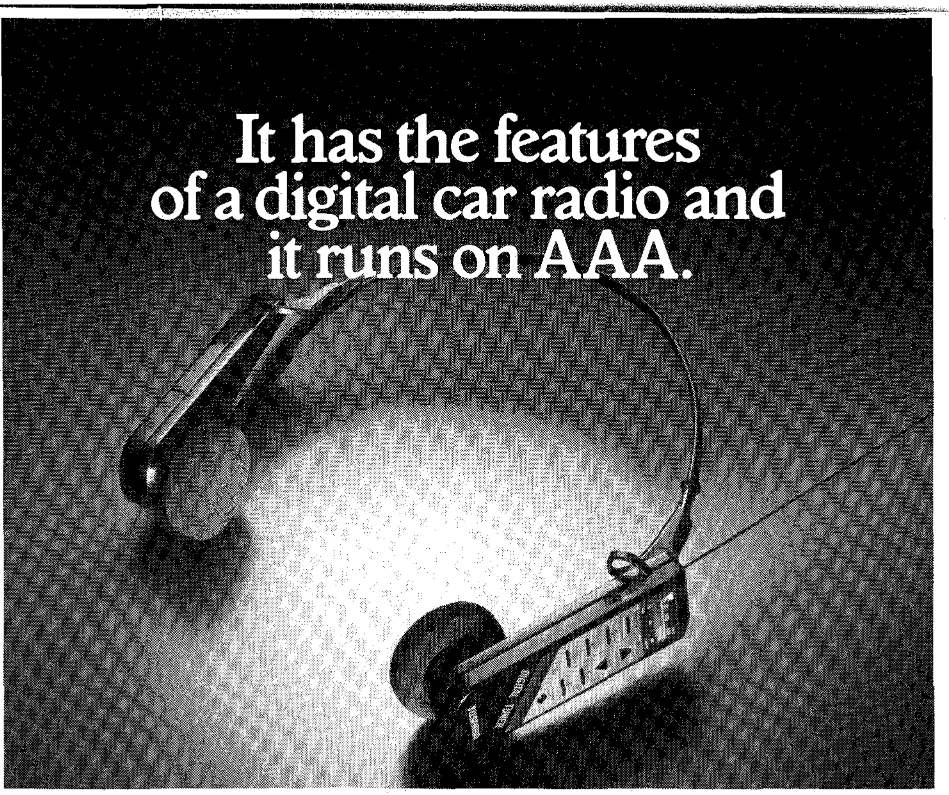
Recently, I spent twenty months in bed th a back injury that limited my mobil- and interfered with my bladder and wel functions. Diagnostic tests weren't finitive, and some doctors said that my ck pain was "all in the head." Finally, . Reuben Hoppenstein, a neurosur- on at the Hospital for Joint Diseases thopaedic Institute, operated and moved a shattered disk. I am function- g once again.

Surgery is not the ultimate placebo for ople with back problems—it is the last sort. While applauding Dr. Sarno's ility to cure his patients, I must protest perpetuation of the stereotype of ose with back pain as hysterics. And I l wait for systematic, scientific testing a medical theory before hailing the orist as a savior.

Carol Cott Gross
East Northport, N.Y.

H, MY NON-ACHING BACK" WAS rred by the subhead A LONGTIME SUF- RER FINDS IT'S ALL IN THE MIND. In our ture, where there is such a severe ıism between body and mind, the ase "all in the mind" has been used often to discredit the psychological mponent of pain.

Henrietta Yusem
Manhattan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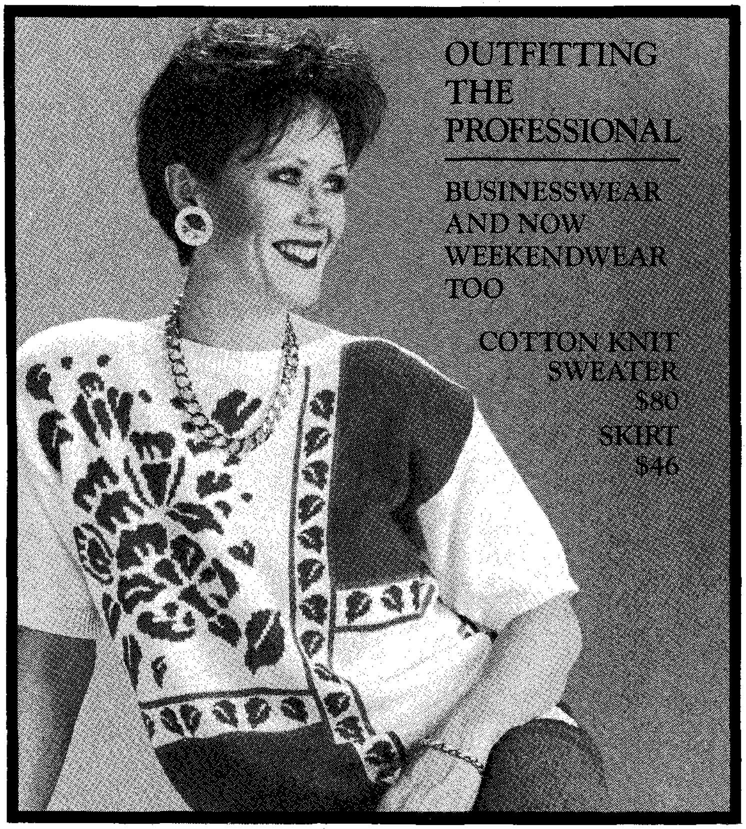
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SHISEIDO B.H-24 DAY/NIGHT ESSENCE

BIO-RHYTHMIC SKINCARE. 2 MINUTES. 4 DROPS. 24 HOUR TREATMENT.

Your skin has a biological clock all its own. And now there is a skincare made to respond to it. From the Shiseido Life Science Laboratories of Japan, where skincare science is an art, Shiseido bio-technology has duplicated one of nature's most powerful moisturizers. And concentrated it in every drop of new B.H-24 with Bio-Hyaluronic Acid.

B.H-24 Day Essence gives concentrated protection when light and environment can be most damaging.

B.H-24 Night Essence concentrates nourishment when cell rejuvenation is at its fastest rate. Used day and night, B.H-24 responds to the particular needs of your skin. Without a complicated regimen. Now 4 drops a day is all you need for the smooth, clear radiance of younger-looking skin.

Shiseido B.H-24 Day/Night Bio-Rhythmic Skincare. At last, you have time for younger-looking skin.

B.H-24
Day Essence
B.H-24
Night Essence
SHISEIDO
B.H-24
bio hyaluronic acid (sodium hyaluronate)
acide hyaluronique Bio (hyaluronate de sodium Bio)
Day/Night Essence
Bio Essences Jour et Nuit
SHISEIDO
CONTENTS: CONTENUS:
Day Essence Bio Essence Jour 30ml 1FL OZ
Night Essence Bio Essence Nuit 30ml 1FL OZ

SHISEIDO

Lord & Taylor
Fifth Avenue and select stores.

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ELECTRONIC REPRODUCTION PROHIBITED

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

THE MET SET...ALBANY FILM FLAP...THEY CALL IT PUPPY LOVE...FLYING HIGH

THE MET'S LOOKING FOR NEW CHAIRMAN

The Metropolitan Museum has begun a search for someone to replace J. Richardson Dilworth, 70, as chairman of its board of trustees. Dilworth, a former financial adviser to the Rockefeller family, succeeded C. Douglas Dillon in October 1983. He is resigning because of illness.

"Dilworth's been sick for a year," says a source close to the museum, "and there's been a real vacuum that Philippe de Montebello has jumped into. When Tom Hoving resigned nine years ago, the trustees deliberately split up the responsibility for running the Met between the director, de Montebello, who would run the curatorial staff, and the chairman and president, who would be responsible for fund-raising. But last spring, after Dilworth became ill, Bill Macomber was replaced as president by Bill Luers. So with a new president and no chairman, de Montebello has been calling all the shots. They aren't raising enough money for their acquisition fund [page 34], and are losng out to other museums."

Met spokesman John Ross says, "Luers and de Montebello have shared the burden during Mr. Dilworth's illness. Whether we don't have enough acquisition money is a matter of opinion."

DOG DAYS AT *THE NEW YORKER*

It looks as if Robert Gottlieb—like his predecessor William Shawn—is going to put his own quirky mark on *The New Yorker*. Gottlieb, who is well known for his extensive collection of American kitsch, has assigned Jane and Michael Stern to write an article about a convention in Indiana of "Wee Scots"—an organization whose members, including Gottlieb, collect anything connected with Scottish terriers. The Sterns, champions of down-home cooking, wrote five books for Gottlieb while he was at Knopf. Their latest, *Elvis World*, due out in August, was inspired by a large glitter-covered bust of the singer that Gottlieb kept on his desk.

"We didn't want to push Bob about taking us on at *The New Yorker*," says Jane Stern, "because we figured every writer he had ever worked with would be calling him. Fortunately, he called us. It's hard to tell what 'Wee Scots' is all about—it could be about Scots, Scottie dogs, or taxidermy. But anything Bob thinks is interesting always turns out to be ten times more interesting than we first thought it would be."

ROYAL ATLANTIC: PLANE AND FANCY

Bryan Bantry, a New York producer-agent, is planning to launch Royal Atlantic Airways, a transatlantic airline that will provide the same kind of luxury service the ill-fated Regent Air once offered the bi-coastal set.

For $4,174, New Yorkers will be able to fly to London and back in a Boeing 707 that will seat 50 passengers instead of the usual 180. The 707, which will have two conference rooms that double as bedrooms, will make four round-trips a week starting in June.

How will Bantry succeed where Regent Air failed? "They didn't successfully woo travel agents, and their fare was twice the full first-class fare," he says. "Our fare is the same as the first-class fare to London."

JACK NICHOLSON HECTORS BABENCO

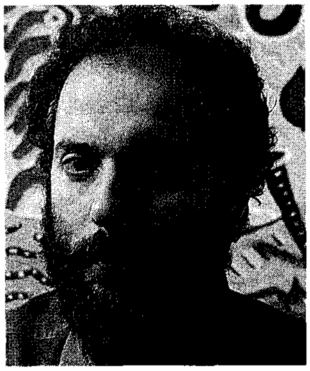
The latest report from the Albany set of *Ironweed*, the film version of William Kennedy's novel, is that Jack Nicholson and director Hector Babenco are fighting over how many imes Babenco is willing to shoot some of Nicholson's scenes. "Jack's making demands on Babenco," a source says. "Babenco doesn't shoot a lot of film. That's the way he made *Kiss of the Spider Woman*. He doesn't shoot everything fourteen imes. But Jack has demanded that Babenco shoot more takes of two scenes, and they are at loggerheads with each other."

Keith Barish, chairman of Taft/Barish Productions, which is making the movie, says, "There's nothing further from the ruth. Everything's fine. There's been no public or private disagreement between Jack and Hector."

EMMY SNUB RILES WABC STRIKERS

Channel 7 *Eyewitness News* anchor Bill Beutel and one of the station's striking news writers exchanged angry words outside the WABC studios after the New York Emmy Awards ceremony on March 25. The news writer accused Beutel, anchor Ernie Anastos, and the station's news director and general manager of having snubbed striking Channel 7

ASSISTANT EDITOR: PEG TYRE

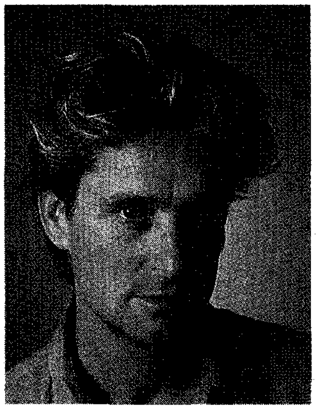

HECTOR BABENCO

ROBERT GOTTLIEB

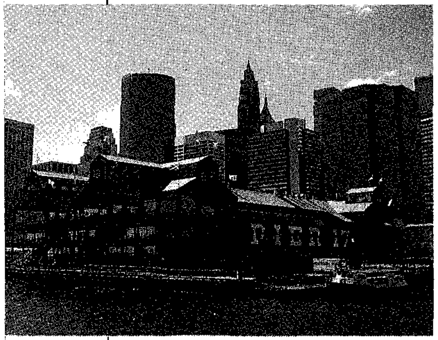
PHILIPPE DE MONTEBELLO

otographs: top, Aaron Rapoport/Sygma; center, Louis Psihoyos; bottom, Joyce Ravid.

TV TIFF...CAPITAL CRITIC...DOING DONALD...SOUTH STREET STRATEGY...FARE PLAY



MICHAEL DOUGLAS



SOUTH STREET SEAPORT

BILL BEUTEL

writers by walking out of the awards luncheon before it had ended.

"They stayed until the last ten minutes of the program," says one WABC staffer, "then they all got up and walked out together just before the emcee was about to announce the best-news-feature award, which news writer Adrienne Barr was nominated for, and the best-investigative-reporting award, which Bob Blanchard won. Adrienne is called the 'Norma Rae' of the newsroom, and Bob is one of the reporters who's been very supportive of the strike. So it was a very obvious slight to both of them."

Anastos and Channel 7 spokeswoman Anna Carbonell did not return calls for comment. Beutel says, "I had to go back to work and am sorry if they were offended, because I certainly meant no offense at all. To my knowledge, it's all been straightened out."

WASH *POST* TAPS *VOGUE* WRITER

The Washington *Post* has hired Pauline Kael protégé Hal Hinson to share the job of first-string film critic with its "Weekend" movie reviewer, Rita Kempley. The job has been up for grabs since Paul Attanasio left the paper two months ago.

Hinson, who once ran a movie house in North Carolina, has written features for *American Film* and reviewed films for *Vogue*. "Hinson is at his best when he is writing on acting," says a fellow critic. "He can write a sympathetic and articulate profile without making it a puff piece. Unlike Attanasio, he can convey what is special about an actor or actress without writing about his own swelling heart."

STONE ARTIST ROLLING ON

Rolling Stone art director Derek Ungless, who is credited with giving Jann Wenner's almost-twenty-year-old magazine its slick eighties look, is leaving to go into business for himself. Before joining *Rolling Stone* in 1982, Ungless was the art director of Canada's *Saturday Night* magazine, and he helped redesign *Esquire* in 1980.

One likely candidate for Ungless's job is *Manhattan, inc.* art director Nancy Butkus, who has resigned along with the magazine's editor, Jane Amsterdam. Butkus, who began her career at *Rolling Stone*, would not comment on whether she has talked to Wenner about the job.

SEAPORTERS FIGHT WAVE OF FUTURE

Volunteers at the South Street Seaport Museum have joined forces with neighborhood groups to try to protect the area around the South Street Seaport from further development. The new group, which is calling itself the Seaport Community Coalition, was galvanized by developer Howard Milstein's proposal to build two towers on Water Street near the Seaport complex. The plan, calling for one 12-story tower and one 30-story tower, was the third Milstein proposal to go before the landmarks commission. It was rejected last August.

"Some of the blocks around the Seaport are protected by historic designation, but the area needs to be extended and down-zoned," says the group's spokesman, Joe Baiamonte. "The present regulations encourage development that is out of character with the neighborhood. If we don't act now, we'll lose the nineteenth-century scale and style of the area."

TRUMP MODEL FOR *WALL STREET* TRADER

Michael Douglas, who is playing a veteran Wall Street trader who corrupts a younger trader in Oliver Stone's new film, *Wall Street*, has decided to model his character on Donald Trump. The movie, which will begin shooting in New York this month, stars Charlie Sheen (who also had a starring role in Stone's *Platoon*) as the young trader, Sheen's father, Martin Sheen, as his screen father, and Daryl Hannah as his girlfriend.

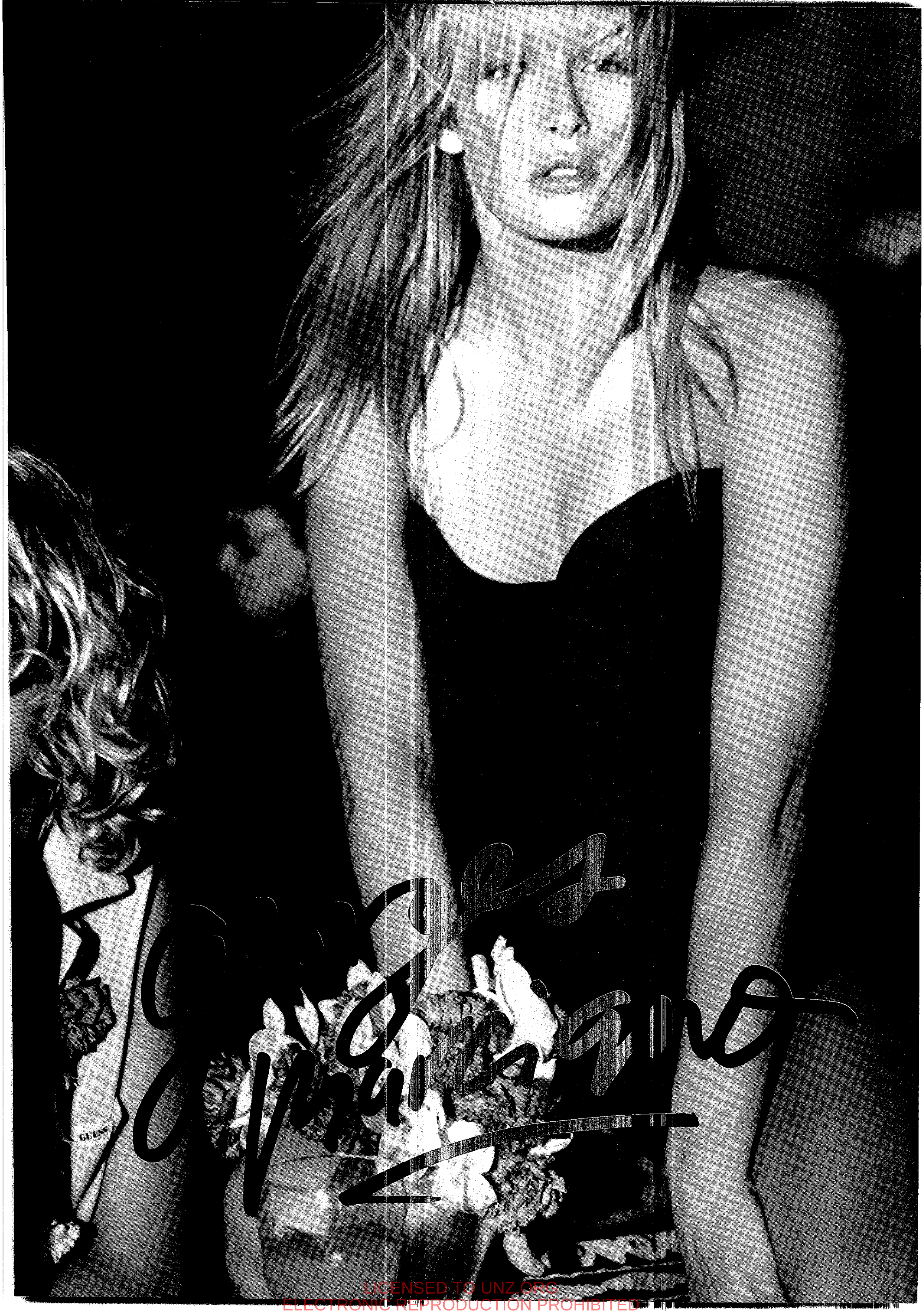
Wall Street producer Edward Pressman's staff has asked Trump to send them videotapes of his appearances on *60 Minutes* and other television interview shows so that Douglas can study the Trump style.

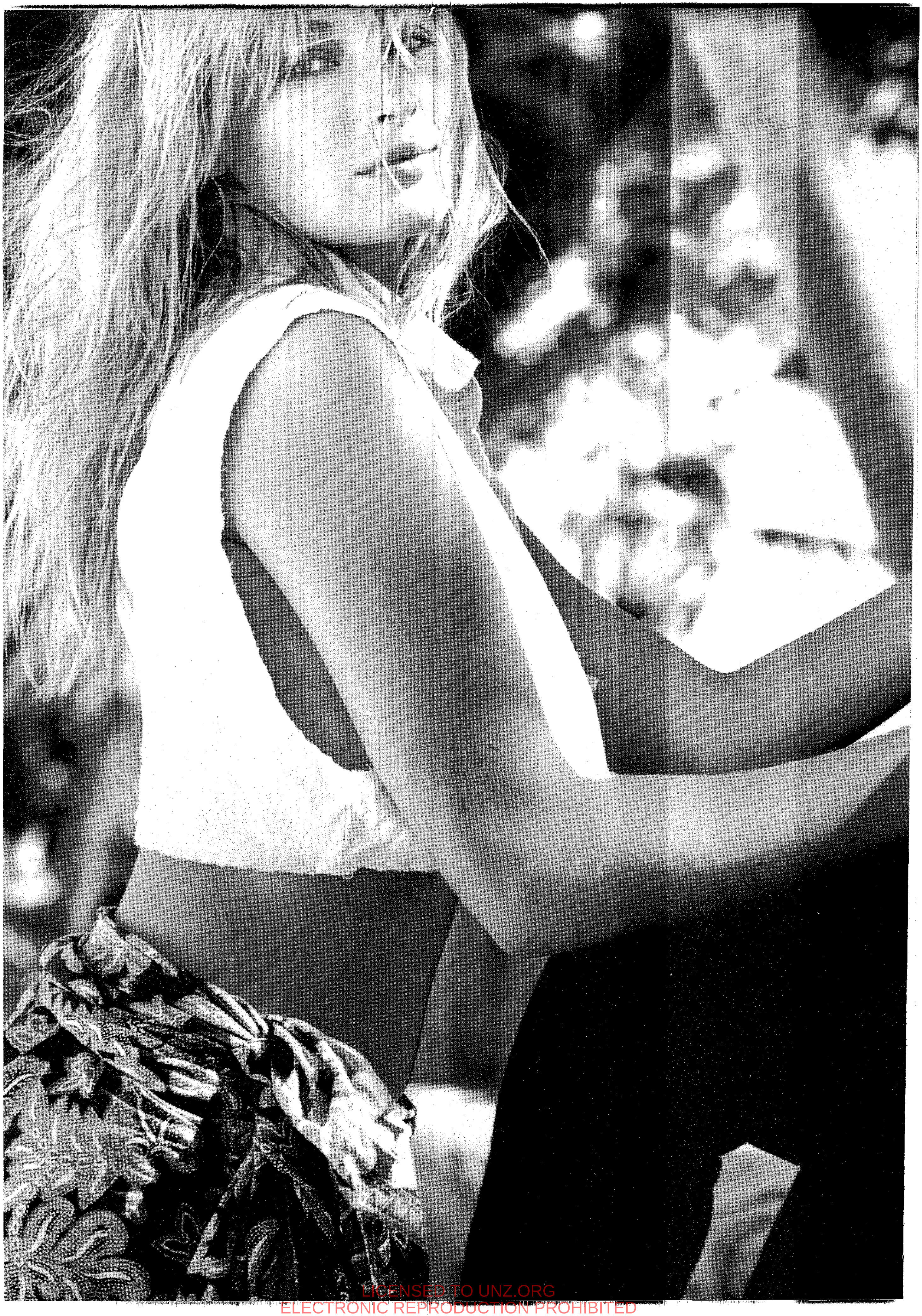
How does the developer feel about serving as the model for such an unscrupulous sort? Says Trump, "I'll let you know after seeing the picture."

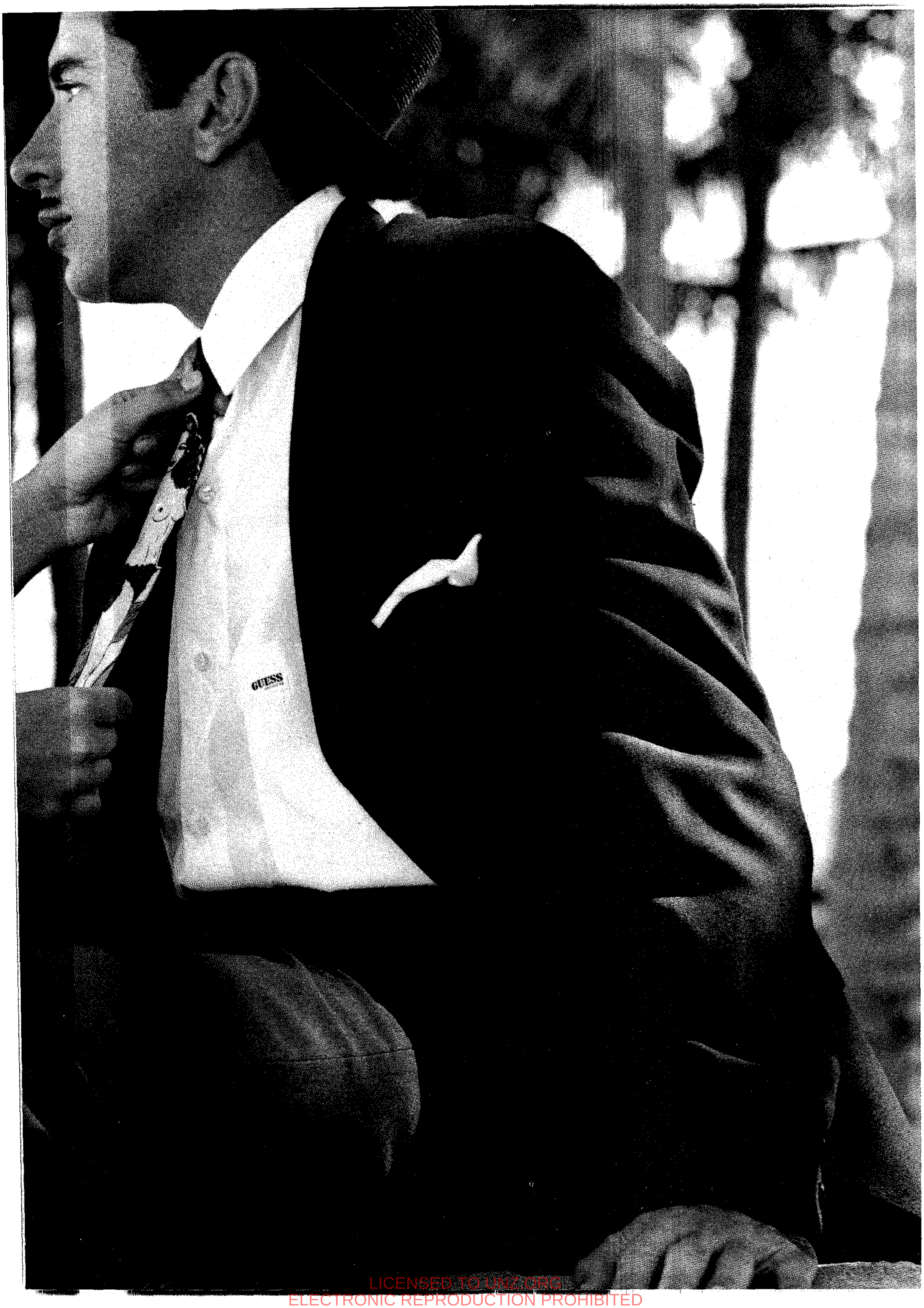
EX-TAVERN KEEPER OPENING BISTRO

François Fisera, formerly th dining-room manager a Tavern on the Green, i opening a French restauran François's Bistro, on 57t Street near Eighth Avenue Fisera, who once owned L Pariscope in Southampton says his new bistro will b open next month. "It's take me ten years to learn wha people here want to eat," h says. "The menu will featur dishes like country rabbi baby lamb, and baby fish."

Photographs: top, Micheline Pelletier/Gamma-Liaison; center, Ted Hardin; bottom, ABC Televis


Georges Marciano
GUESS

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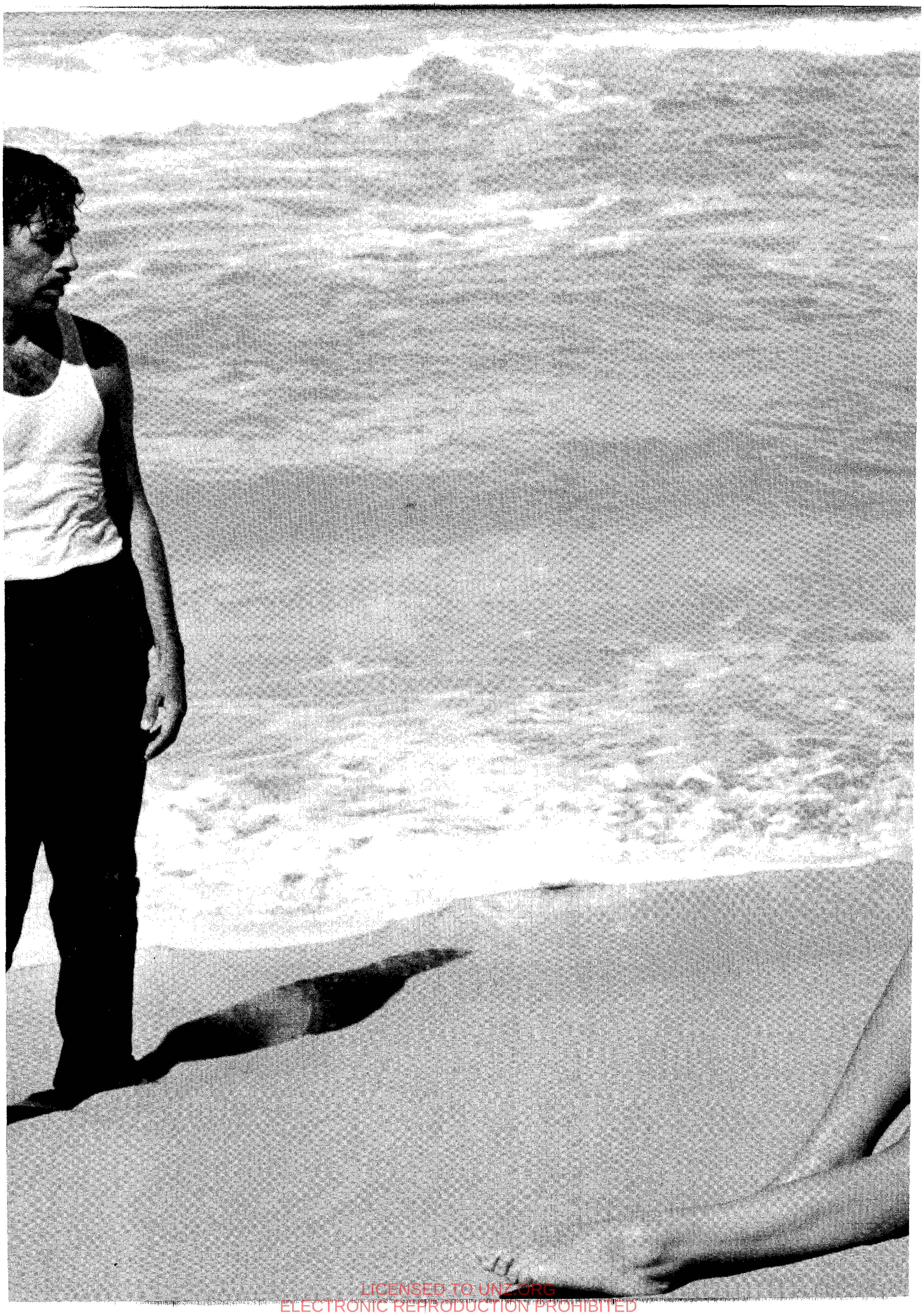
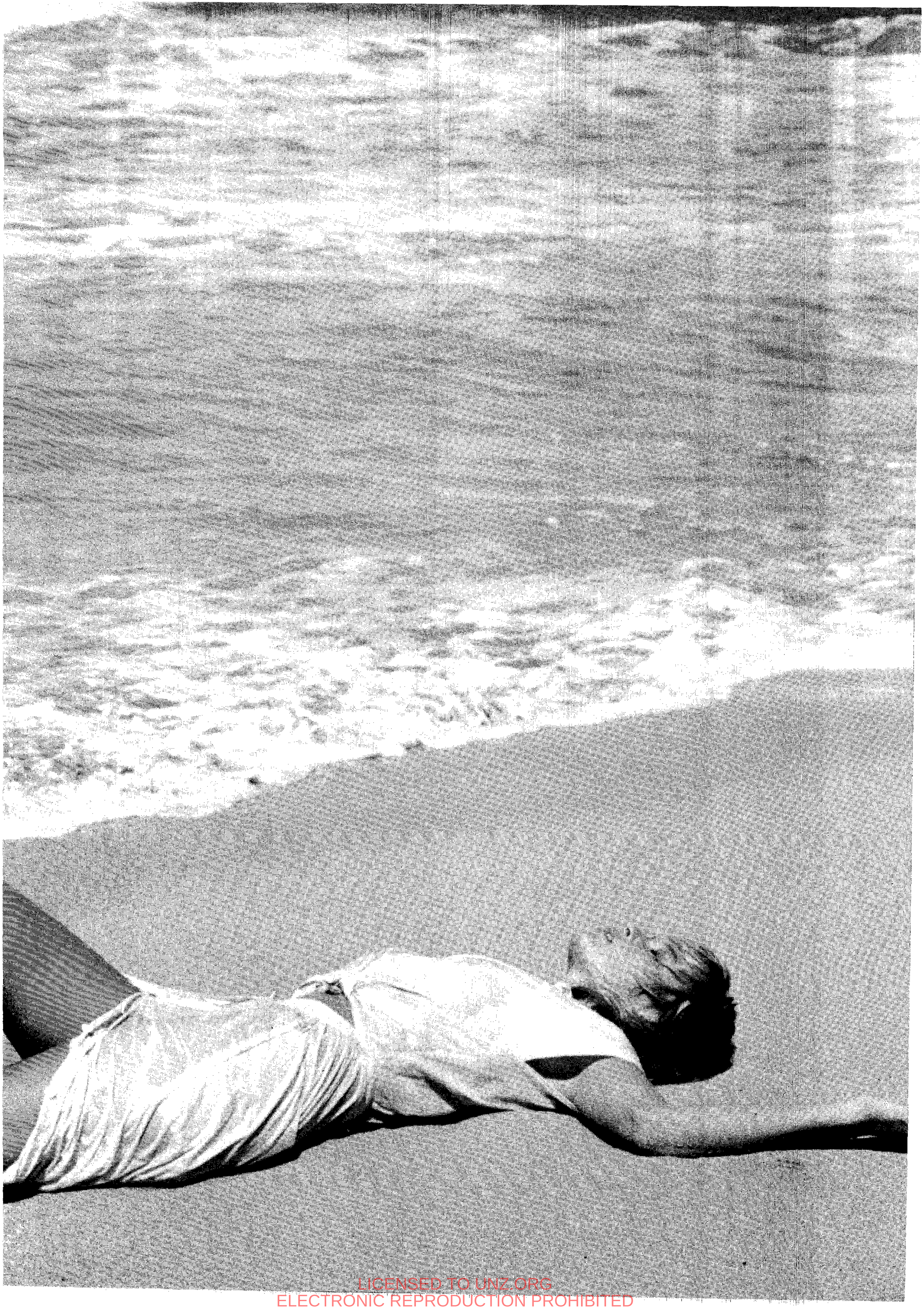
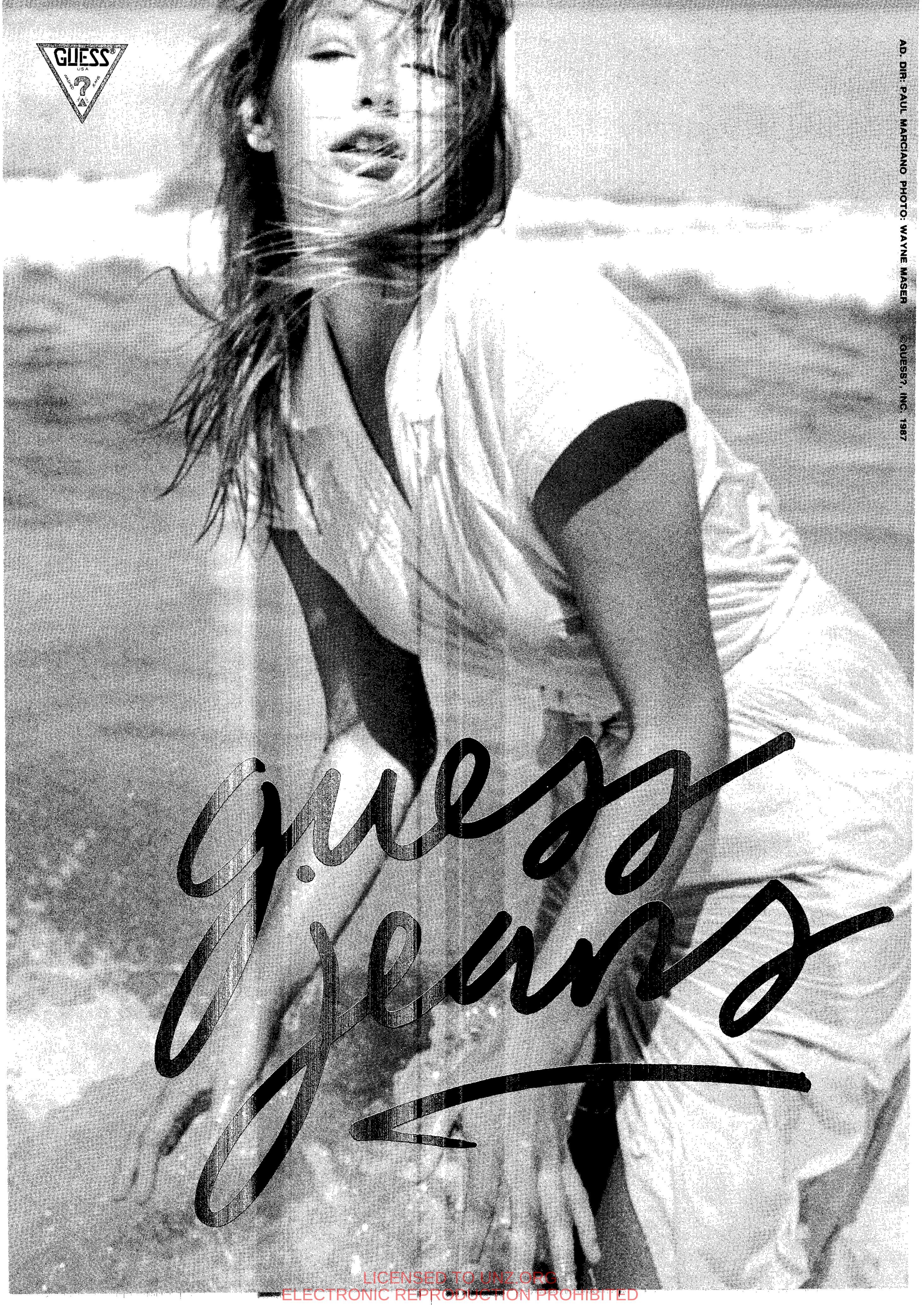
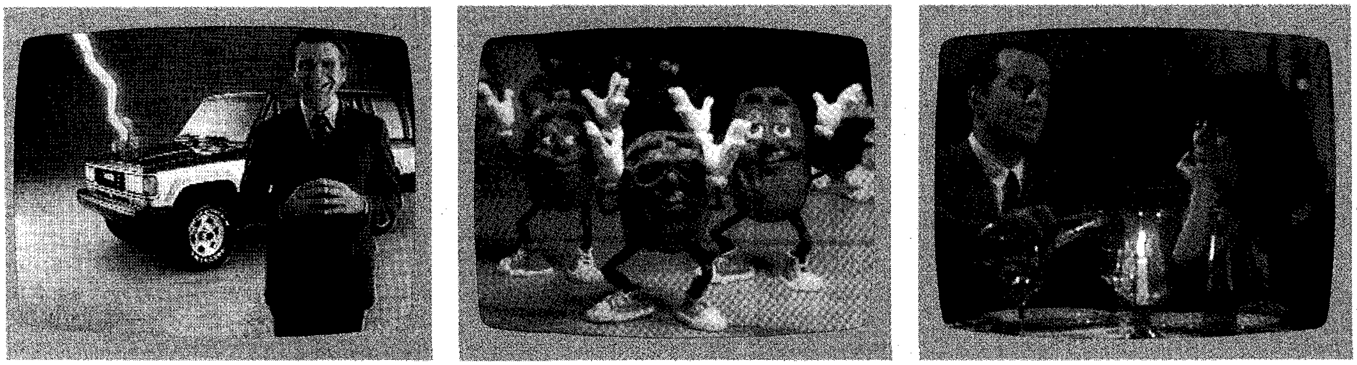





GUESS USA
guess jeans
AD. DIR: PAUL MARCIANO PHOTO: WAYNE MASER ©GUESS? INC. 1987

On Madison Avenue/Bernice Kanner

THE PEOPLE'S CHOICE



AND THE WINNERS ARE . . . : *Fun-to-watch spots have the highest recall rate among viewers.*

Picking the Hits

UICK: WHAT'S THE MOST OUTSTANDING V commercial you've seen in the last our weeks? That's the question Video toryboard Tests has been asking shopers almost every day for the past nine ears. Intrigued by VST's results and the ethods used to get them, I signed on as n interviewer and trundled off to the unrise Mall in Massapequa, Long Is-nd, to meet the consumers who pick e hits.

My stint as a mall interceptor, plus ome additional research, convinced me at although Americans may be bombarded by more than $21.6 billion worth f TV advertising a year, their commerial-consciousness is abysmally low. erhaps so much advertising defies reall: According to VST president Dave adehra, the TV is on six and a half ours a day in the average American ome, and it spews out 16 commercials hour, almost 100 a day and 2,800 a onth.

I found that seven of eight respondents uldn't remember any commercial, let one the most outstanding one; fewer ill could remember the brands adversed. According to Vadehra, in cold one interviews 85 percent of responnts draw a blank; when coaxed, howev, nearly 65 percent recall at least one spot, and about 40 percent a knockt newspaper or magazine ad.

And when an outstanding spot does me to mind, it's often not because of a emorable product benefit or attribute t because of the situation or characters rtrayed or because the commercial is ntertaining" or "fun to watch." Somenes respondents simply can't explain y a commercial stands out.

The people I interview, however, conm to the generalities outlined by Vahra. They tend to pick spots for "fun products" such as beer and soft drinks; they remember those with jingles, children, and celebrities, though not necessarily those with big budgets. They pay less attention to commercials featuring products they have little interest in buying—and they nearly all have faulty memories. Often they name the wrong brand as the advertiser, telling surveyors, for instance, that they like the spluttering, computer-generated Max Headroom pitching Coca-Cola classic, diet Coke, or even Pepsi when, in fact, he's the spokeshead for new Coke.

Marketers pay attention to VST's annual viewer survey because, unlike the industry awards, the poll indicates the preferences of real consumers. But some marketers dismiss it as a mere popularity contest that shows only how well advertised products are remembered. Indeed, some research suggests that effective ads—those that trigger sales—are not necessarily the ones shoppers think of when polled.

Though VST has become identified with picking outstanding commercials, more important to some advertisers than mere ranking is its cost-efficiency calculation (the price an advertiser pays to be noticed by 1,000 people who use its type of product). Moreover, VST's market-research mainstay is testing concepts. A client pays VST about $4,000 to produce a commercial in sketch form and take it to malls to find a target audience. VST subcontracts the surveying in 40 malls nationwide, analyzes the results ("hunting for something special that will help an advertiser develop a plan"), and presents its findings, all in about three weeks.

Philadelphia-based Quick Test is the VST subcontractor at the Sunrise Mall. A Quick Tester usually undergoes hours of training; however, Quick Test manager Sina Ehrenfreund gives me a condensed course.

"Announce you're from Quick Test Opinion Centers located here in Sunrise Mall," she says, pinning on my identity badge. "Tell them we're conducting a survey and would like to ask a few questions. There are usually two responses: 'What's it about?' and 'How long will it take?' Normally, we're not permitted to be specific on the subject."

Ehrenfreund briefs me on interview etiquette and potential trouble spots. "Whenever you're dealing with society in general, you're going to get a number of rude people," she says. "But keep in mind, this isn't directed at you. You're trying to talk someone out of fifteen minutes of their time. It's important never to be rude back, never to leave a bad impression, because if they're in the mall on another day, they may be more receptive. Read your questions articulately and quickly, but don't garble. Legibly record your responses and be sure to thank the respondent.

"Never approach anyone heading into the shops or looking in windows," she says, as a last word of advice. "That's a courtesy to our neighbors. And smile. That's essential to create a rapport."

Usually, the interviewer stations herself (most of the staff are women) near one of the mall's five anchors (Macy's, Abraham & Straus, Stern's, Woolworth's, and J. C. Penney) and waits for strollers. But this is a slow Tuesday—there's no big sale at any of the major stores, and the balmy spring weather, still a novelty, is keeping shoppers away—so I am advised to "walk around and catch the traffic."

I steel my nerve, force a grin, and approach an elderly man on a bench. He shoos me away. A gray-haired woman puttering along at a turtle's pace tells me she has no time. A middle-aged woman doesn't offer any excuse; she doesn't acknowledge my question. A younger woman in a red leather jacket

graphs by Donal Holway.

BET THERE'S A LOT YOU DIDN'T KNOW ABOUT "A LOT OF LOVE"

Includes:
Two number one singles

Falling

A Little Bit More
(duet w/ Freddie Jackson)

plus

Love The One I'm With
(duet w/ Kashif)

It's Been So Long
(her latest smash single)

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MELBA MOORE

If you didn't catch Melba on
Falcon Crest, The Academy Awards,
or The Today Show,
watch her upcoming tv appearances.

Capitol

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pauses, shakes her head, and plows on.

Finally, I cajole a kindly-looking elderly woman to spare two minutes. She is disarmed when I ask the survey question. Minutes later, she says, "It's a commercial for Buick where they promise it's a better car, and the spokesman talks directly to you. I don't know, I didn't care for it." Her companion is more positive. "I like the one with the man [Bruce Willis] from *Moonlighting*," she says. "I think it's for Miller Lite beer." (It's for Seagram's wine cooler.)

Though I'd been advised not to prod interviewees, I try it: I rattle off the top ten commercials consumers picked in 1986 (Coca-Cola, McDonald's, California raisins, Miller Lite, Pepsi-Cola, Bartles & Jaymes, Bud Light, Burger King, Jell-O, and Isuzu). The list sparks some recognition. A heavily made-up teenager immediately answers, "Diet Pepsi with Michael J. Fox." When I ask her what makes the commercial outstanding, she gushes, "*Him.*"

My next victim, a middle-aged man, waves me away. Rejection has made me brash. "You don't even know what I'm asking," I say to him sweetly. "No, whatever it is," he replies. But I blurt out the question nonetheless. The strategy works, but I still come up empty-handed. "Talk to me when the Mets go back on TV," he says, not unkindly.

One woman in her thirties likes a Live Wire shoe commercial because of a dancing girl; a young man on leave from the Army likes "the rapping" in the anti-crack commercials; and two teenage girls like the California raisins spot in which a bunch of raisins decked out in sneakers and sunglasses dance to the tune "I Heard It Through the Grapevine" as well as the "eerie" Guess jeans magazine ad.

An elderly man angrily tells me that TV brainwashes the public; a mother nursing her fifteen-week-old baby complains she hasn't watched any TV since her child was born; and a youthful lass says she likes the Hyundai commercial "where the guy's always lying and lightning strikes his mother." Alas, the commercial is for Isuzu.

I make more progress after an in-depth interview. I explain to several respondents—women between 18 and 59 who have used a particular housecleaning device in the last six months—that we're going to make a regular commercial from the sketch they're about to see. Then, after they see it, I ask how interested they would be in trying the product. I circle one of five responses from "extremely interested" to "not interested." I probe the reasons for their answers, then ask them what they think is the main idea the commercial tries to convey, and how important that idea is to them. Is the product different or about the same as others they've used or heard about; if different, what makes it so, and if better, why? Was there anything hard to believe in the commercial, anything they particularly liked or disliked? Were the characters and the situation suitable for advertising, and why? I thank each woman, take her name, address, and phone number (Quick Test verifies one in every ten interviews), and then pop the question about the most outstanding TV commercial.

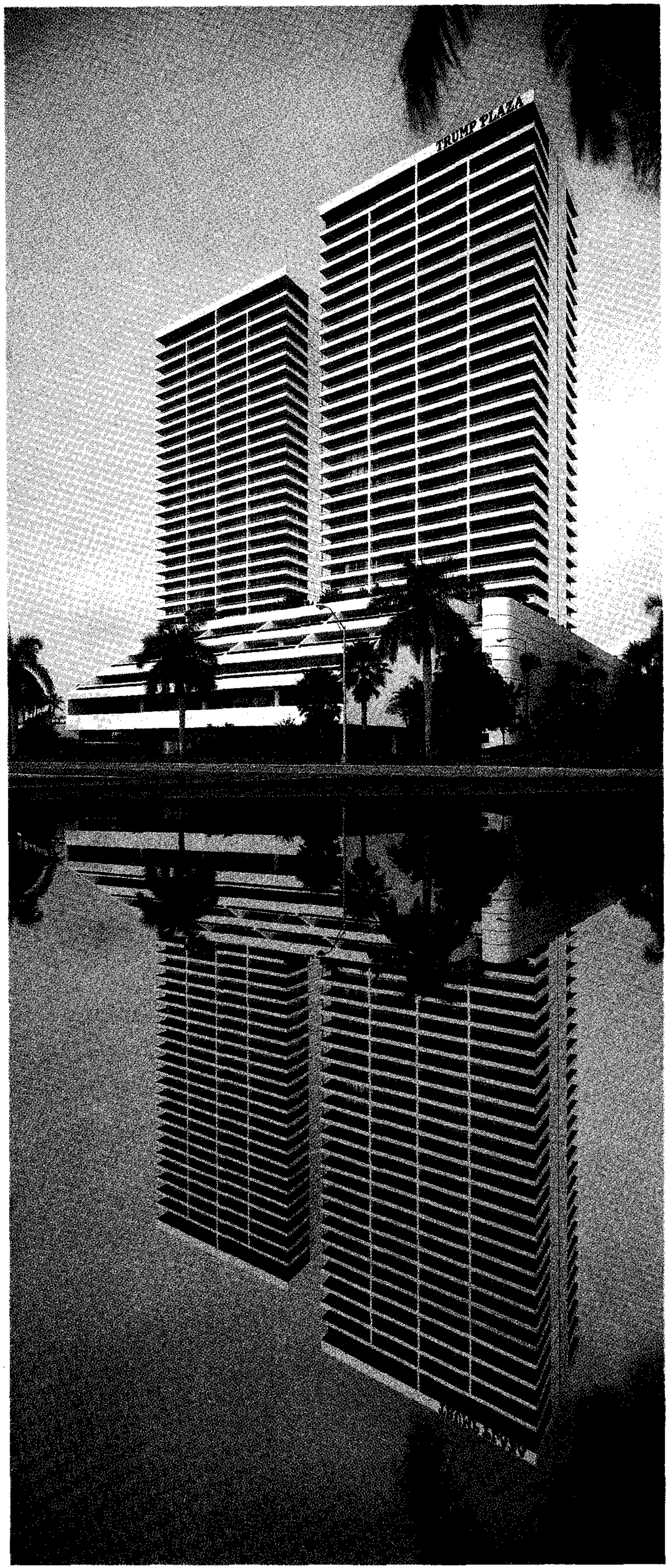
The first interviewee picks the dancing raisins; a second chooses the dogs jumping through the hoop for Bud Light; and a third says she likes the Tender Chops dog-food spot in which a con-artist pooch feigns a hurt paw to divert an elderly woman carrying groceries that include Tender Chops. The dog's accomplice sneaks up and makes off with the chops, tossing them to a third member of the dog ring who drives the getaway car.

Was my experience similar to those of other VST interviewers? To find out, I went through 4,000 VST survey forms. One middle-aged Indianapolis man said he liked the Snuggle bear because "he's so cute" and Revlon ads because of "the colors of the nail polish." A man from Tampa loved the "dry humor" of Bartles & Jaymes. A young San Antonio man liked the "Heartbeat of America" tune for Chevy. A Minneapolis man wondered why Camel "shows a guy in the middle of nowhere"; another man couldn't figure out "how they get the bull to do those things for Merrill Lynch."

One man hated the "sexist" Van Heusen shirt commercials that "exploited women"; a young Minneapolis man liked the Obsession print ad because "it's smutty, sexy, mysterious." A San Antonian liked the way the commercial "magnified the gigantic fruits falling out of nowhere" for Bonkers! candy.

A young Indianapolis woman chose Avon print ads because of the accompanying free sample; an older woman liked the old lady in the Midas commercia who screams that she's not going to pay a lot for "this" muffler. One viewer liked the "camera technique" of the Maxwel House coffee spots; another, the 60-cen coupon in Maxwell House print ads.

Occasionally—ever so occasionally—an interviewer hits gold, as with the young Minneapolis man who liked "the rea close-up shots of basketball players hitting the rim, and the surprised expression on their faces" for *Sports Illustrated.* Mor often, it's the surprised and blank expression on the respondent's face that the interviewer finds. I shouldn't complain. No one cited Wendy's "Where's the Beef? commercial, or Apple Computer's Orwellian 1984 vision, or the British Airways isle of Manhattan takeoff. Do people know these spots are no longer running, or have they forgotten them? ■



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The Bottom Line/John Crudele

THE DREXEL CONNECTION

Questions for Western Union

THE PRIVATE GROUP THAT WANTS TO TAKE over ailing Western Union Corporation is feverishly looking for a big-name partner to help it cinch the deal. But a connection between the group and scandal-plagued Drexel Burnham Lambert, Inc., may be scaring off would-be candidates.

Sources familiar with the long-running Western Union saga say that Pacific Asset Holdings, Inc., the partnership that wants control of the 136-year-old telecommunications company, is searching for a top-flight businessman with deep pockets to join in an effort to bring Western Union back from the brink.

Time, however, may be running short. Western Union's board of directors is said to have scheduled a meeting late last week. One source said the agenda was routine, but others said the company's board is growing impatient with Pacific Asset and increasingly concerned about the Drexel connection.

"It hangs like a cloud over the whole thing," says one source close to the company.

Pacific Asset is a private company headed by Gary Winnick, 39, the former right-hand man to Drexel junk-bond king Michael Milken, whose operation is being investigated by the Securities and Exchange Commission and the Justice Department for possible securities violations. Several Drexel officials, including Milken, are silent partners in Pacific Asset.

Meanwhile, Wall Street sources say that Bennett Lebow, head of Lebow Industries, a New York–based mergers-and-acquisitions firm, has expressed an interest in Western Union. Lebow didn't return telephone calls. A group headed by Jay A. Pritzker, the Chicago investor, has also made a proposal.

Sources watching the complex situation think the Western Union board may soon have to decide whether to stick with the proposal from Pacific Asset or go after another deal.

So far, Pacific Asset has had little success in finding that big-name partner, and sources say it has already been turned down by Victor Palmieri, the well-known investor, who is considered one of the best at resuscitating dying companies; Mort Meyerson, who was a close associate of H. Ross Perot at Electronic Data Systems; and Pritzker, who has gone ahead with his own group. Palmieri and Meyerson couldn't be reached. Jerry Seslowe, a financial adviser to Pritzker, wouldn't comment.

The reason Pacific Asset wants a partner is not entirely clear. One theory is that the insider-trading scandal that started at Drexel Burnham Lambert, Inc., is proving bothersome—not only worrying potential partners but also Western Union and its securities holders. If so, the Western Union–Pacific Asset transaction could be one of the first ongoing deals to come under the scandal's shadow.

Sources close to Pacific Asset and Western Union dismiss such speculation.

SIR GORDON WHITE: *"We're looking at everything."*

The search, they say privately, is simply an effort to find someone who can help run Western Union, a company that has been surviving through the patience of the banks that lend it money.

Still other sources familiar with the situation say that Pacific Asset thinks it needs a businessman with marquee value to persuade recalcitrant bondholders to endorse its deal. Last year, Western Union bondholders resoundingly rejected a restructuring proposal that was being advanced by Drexel.

The agreement, which was reached late last year with Western Union's management, calls for Pacific Asset to invest $250 million. In exchange, Pacific Asset would get securities that would eventually give it control of the company, but only if bondholders and others who own Western Union securities agree to exchange their current stock and bonds fo new securities.

The plan has not yet received the go-ahead from the SEC. The agency is sai to have submitted recently to Wester Union a list of questions about its reorganization plan. Among the mostly standard inquiries, sources say, were at leas two concerning the connection betwee Pacific Asset and Drexel.

Western Union's stock, through al this, is languishing in the dismal $3.50-a share neighborhood.

The Ultimate White Knight

WITH BUNDLES OF MONEY AND A urge to get involved, British financie Sir Gordon White is the ultimat white knight. He just can't find an appropriate damsel to rescue.

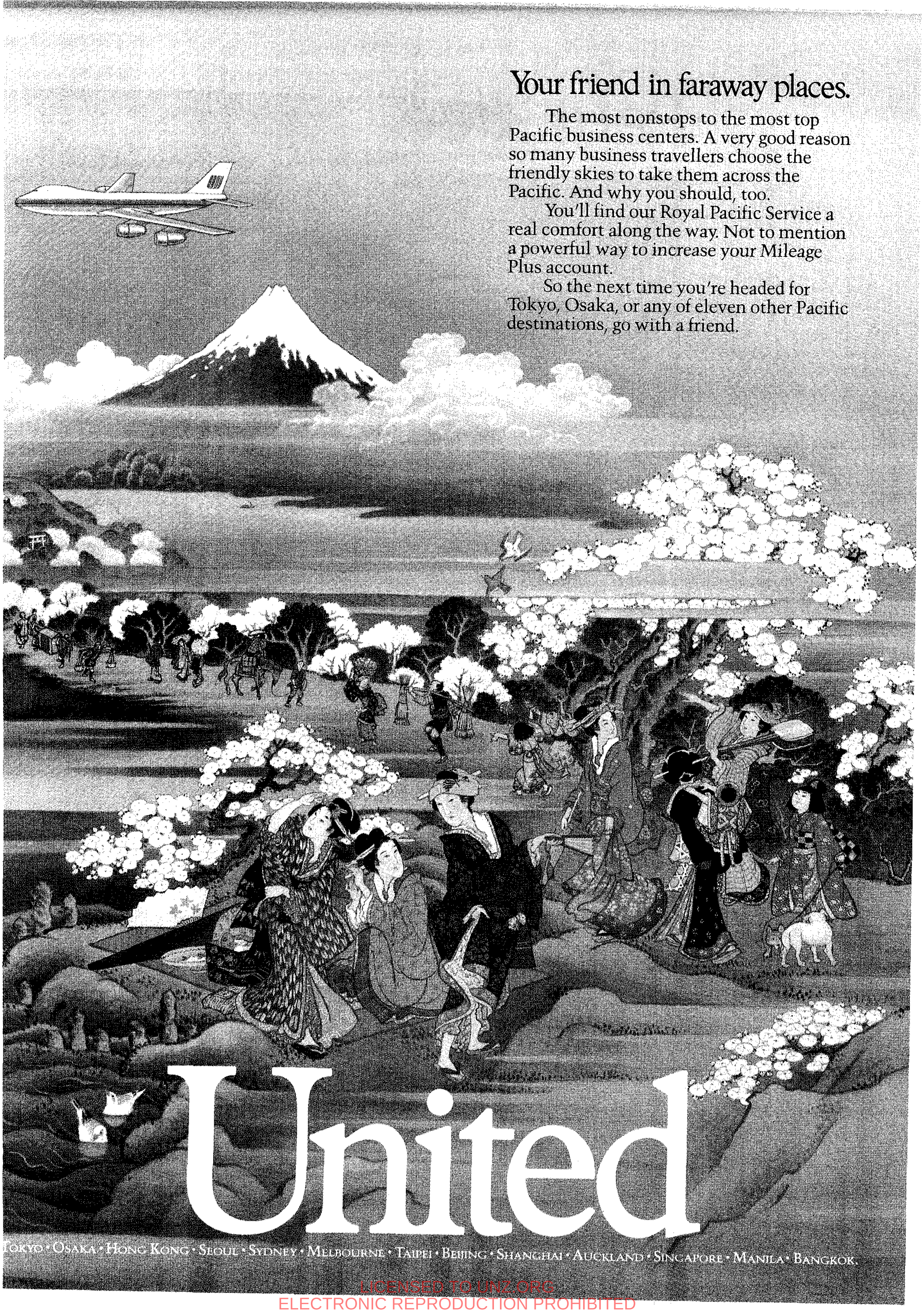
The head of Hanson Industries, th American branch of Hanson Trus PLC of Britain, Sir Gordon wants t make acquisitions—big and small—and, with between $5 billion and $ billion in cash and the ability to bor row another $5 billion, he has the financial wherewithal to do just abou whatever he wants.

"We're looking constantly at every thing that could be of interest," say Sir Gordon, who scours the pages financial newspapers in the search f new investment ideas. "We're avai able as a white knight. No pun inten ed." When Borg-Warner received a unsolicited takeover proposal la month, for example, Sir Gordon too a look at the company. His determin tion: Its stock price was already t high.

Hanson did play white knight earli this year when it acquired Kaiser Ceme for about $200 million. It recently looke at—but decided against acquiring—Wi kinson Sword, and it's still in talks to a quire Maple Leaf Mills, the food subsi iary of Canadian Pacific, Ltd., in wh would also be a deal worth about $20 million.

The unprecedented run-up in sto prices since the beginning of 1987, ho ever, has made affordable ideas hard find. So Sir Gordon has been concentra ing on smaller acquisitions, particula those that fit in strategically with Ha son's widely diversified portfolio of bu nesses. They range from bricks to sho to hot dogs. But Sir Gordon seems rea

Photograph by Daniel Wag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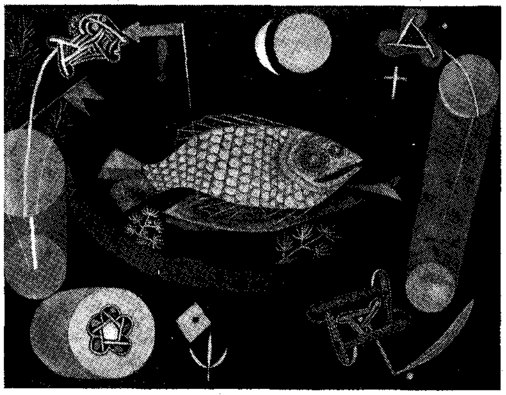

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to pounce, if pouncing becomes appropriate.

"With the amount of money we got, i this [stock] market falls out of bed, we will be standing very comfortably," he says.

Trump's Pan Am Flight Plan

DONALD TRUMP, THE REAL-ESTATE TYcoon turned stock-market speculator doesn't fly with just any airline. Over th past few weeks, he has accumulate stock in UAL, the company that operate United Airlines. On the other hand, h apparently wants no part of Pan Am.

As it happens, though, he could soo become one of the most important stockholders in Pan Am, a troubled airlin that has been flying through clouds o takeover talk.

Trump recently agreed to acquire controlling interest in Resorts International a casino and real-estate company tha owns over 9 percent of Pan Am's stock

One of the key questions for Wal Street is what Trump will do with the Pa Am stock if he ends up calling the shot at Resorts.

"I'd be inclined to sell," Trump says "A number of people have asked me they can buy the stock, and my inclination is to sell it."

Trump wouldn't talk as freely abou his plans for United. His stock holding in UAL are under the 5 percent level tha would require him to file disclosur statements with the SEC.

But Trump isn't shy about criticizin UAL management, especially over th decision to change the company nam which only needs shareholder approv to take effect.

"The change of the name from Unite to Allegis is a disgrace," Trum says. "To pay millions for th name change is even worse."

Meanwhile, the price of UAL share has risen sharply in response to a $4. billion buy-out proposal for the airlin alone made early last week by its p lots' union. Given that, some Wall Stre takeover experts doubt Trump will bu more UAL stock.

"I don't take him very seriously," sa one arbitrageur. "I think Trump is threat, but only to sell."

Selling the stock won't hurt—he's sa to have made $100 million on it alread But Trump isn't expected to get o quickly, since he has been telling peop that UAL could be worth a lot more th even its current price of around $72.

To get the price even higher, experts the takeover business think, he might b come more aggressive in the days a weeks ahead, perhaps prodding the co pany into a major restructuring, or ent ing some other takeover artist into t fray.

Home Shopping's New Frontier

VHY ARE ENGLISH-SPEAKING PEOPLE THE nly ones able to shop at home? The ame question is apparently on the minds f several participants in the home-shoping boom, who have been in touch with elemundo Group, the operator of Spansh-speaking television stations in four ajor U.S. cities.

The idea, of course, is to sell that zircoium jewelry, those knit sweaters, porceain figurines, and whatnots to the coniderable Spanish-speaking populations n New York City, Los Angeles, Miami, nd San Juan, where Telemundo's staons are located.

"A number of companies have conicted Telemundo," confirms a spokesian. The company is a subsidiary of ohn Blair & Company, which is owned y investor Saul Steinberg's Reliance apital Group.

The spokesman declined to disclose ie names of the companies making conict. But a source on Wall Street says that ne of the interested parties is Entertainient Marketing, a Houston-based homeiopping and discount-merchandise ompany whose stock has been flying igh.

What's more, the source says, Enterinment Marketing's partner in any panish-language shopping venture will e K mart, the retail giant that has alady agreed to sell its products through ntertainment Marketing's Consumer iscount Network.

An IRA-holic Market?

PRIL 15 IS AN IMPORTANT DATE FOR xpayers, but also for the stock market. all Street is wondering whether investrs will continue pumping cash into ocks once individual retirement acunts become less of a tax advantage. If ot, can the market's current rally conue?

The full tax break ends on Wednesday. fter that, income from IRAs will still be eltered from the IRS, but many people on't be able to take more of those ,000 deductions.

The rush to contribute to IRAs under e old tax rules, the experts have been ying, is partly responsible for the stock arket's extraordinary performance over e past few months.

"The money flow into IRAs is certainly factor in the pool of money that has en driving the market higher," says onte Gordon, research director of eyfus Corporation, one of the biggest rticipants in the IRA market. "But it is t the key factor."

Market experts think that Japanese instors and other foreigners will contin to provide the liquidity that the stock arket needs to climb a bit more. ■

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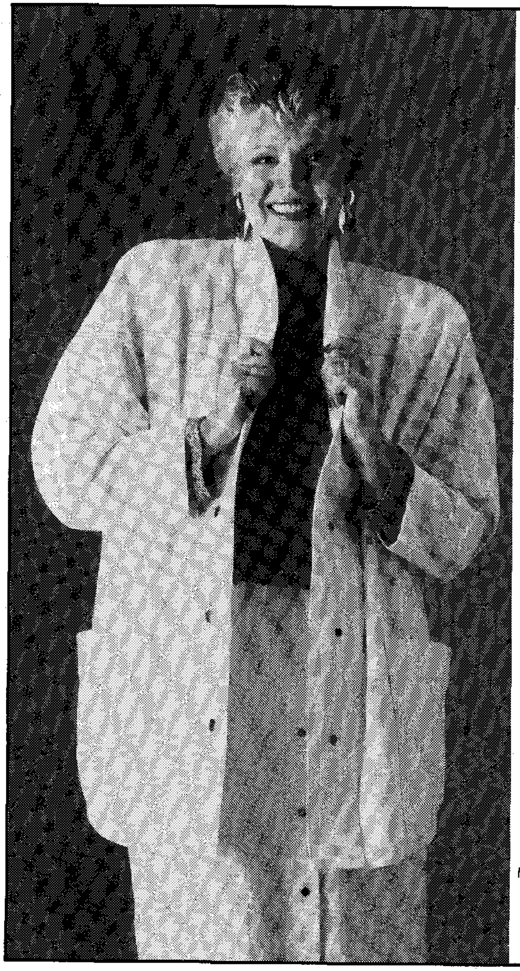

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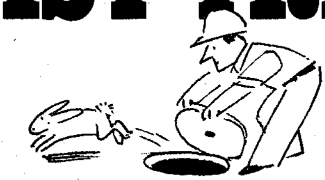
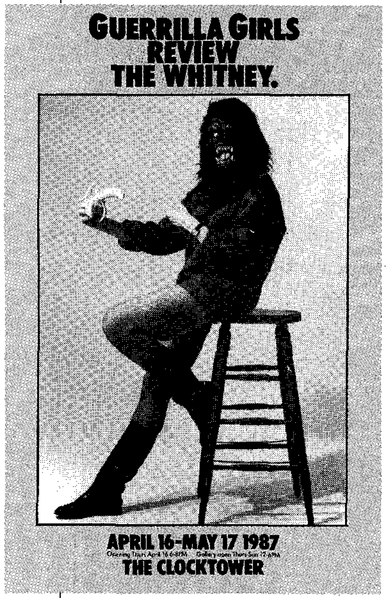


ART BEAT

The Whitney's Girl Trouble

IN 1985, BLACK POSTERS appeared in SoHo and the East Village, attacking art dealers, critics, and curators for discriminating against women artists. Soon everyone was talking about the Guerrilla Girls, the anonymous "conscience of the art world." This week, the Girls will launch their most ambitious attack to date: "Guerrilla Girls Review the Whitney." Opening April 16 at the Clocktower gallery (108 Leonard Street), the show surveys the politics behind the Whitney Biennial, the most important show of contemporary American art.



For those who can't wait, here's a quick preview.

On one wall is a bar chart that compares the number of men and women in each Biennial (of the 215 artists exhibited in the 1973 show, 162 were men; of the 43 non-video artists in 1987, 35 are men). "Almost every Biennial has shown 20 to 25 percent women," says a Girl. "It's never been great, but it's getting worse."

"Rate the Curators" details Whitney curators' connections to galleries whose artists get into the Biennial. One curator, the show will charge, has a "romantic connection to an East Village gallery highly represented in this year's Biennial."

The Girls are artists who say they've encountered discrimination. And though the Biennial is an easy target, other museums are as bad, or worse. EDITH NEWHALL

BRIEF LIVES

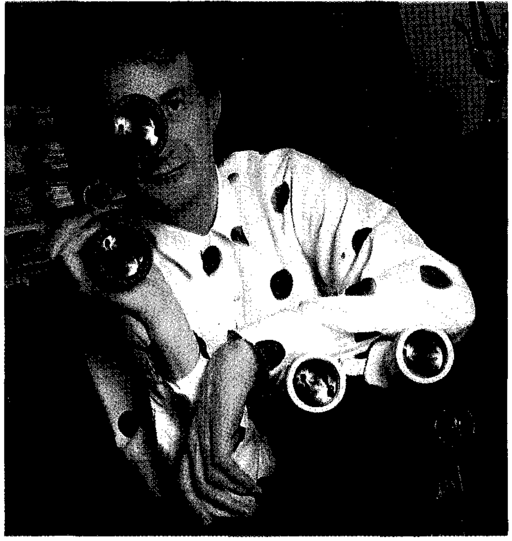
MR. SMITH COMES TO NEW YORK

"I'M A TYPICAL ENGLISH ECCENTRIC," fashion designer Paul Smith was saying the day he opened his New York store. "I have traditional roots and give them an eccentric twist." A handsome, energetic figure, Smith darted across the shop, at 108 Fifth Avenue, moving from a glen-plaid suit to a row of bright cotton handkerchiefs printed with dogs, pigs, and daffodils. "The sillier, the better," he said. "Blow your nose on a cow."

Smith, 40, is a fashion star whose designs are hip enough for David Bowie yet restrained enough for Wall Street—classic pieces salted with whimsy. The day his shop opened last week, it was full of creative, reserved people—graphic artists and design types who have been buying Smith's fashions for ten years in stores like Barneys, Bergdorf's, and Charivari. They snapped up his dark, traditional suits ($525 to $875) enlivened with a thread of bright blue, his flannel-lined denim jackets ($140) that have been "repaired" with silk patches, his ties ($30 to $45) printed with Warhol images—Monroe, the soup can.

The customers came in for the clothes but fell in love with Smith's mad collection of objects: coronation mugs from the thirties; old Dinky cars; odd candlesticks (one with a toy airplane revolving around it); kitschy portrait paintings; and Evelyn Waugh first editions. "This shop," says Smith, "is an eccentric Englishman's Aladdin's cave."

In 1961, at fifteen, Smith left school in Nottingham to work for a clothing company. He got a job managing a men's store and in 1970 opened his own shop. When he couldn't find clothes he liked, he began to design them himself. "It came naturally to me," he says. "Not having a formal design education gave me a casual but proper approach." He showed his first collection, which he financed himself from store profits, in Paris in 1976. Barneys bought the line. Today, he has three shops in England and five in Japan, and sells in 22 countries.



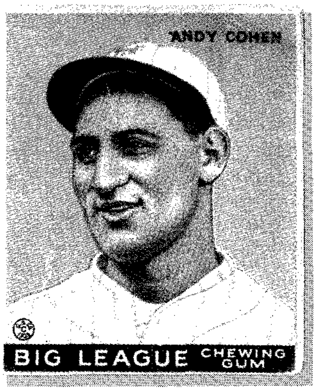
Designer Paul Smith: A typical English eccentric.

On opening day, Smith was fussing with shirts, picking up stray bits of litter, welcoming people. He moved past a chair built from old English frying pans. In the basement was a wooden tailor's dummy with a head sculpted from metal scraps. "Paul likes a mix of things," said a staffer. "I'm not under any illusions," said Smith, "that this business is about anything more than getting people to enjoy my fashions." BART BOEHLERT

Photograph, bottom: Karen Kuehn. Illustration by Guy Billou

SPORTIN' LIFE

THE BOYCHIKS OF SUMMER



MY MOST VALUABLE baseball card is a 1933 Babe Ruth. I got it in a 1970 swap conducted in a bus bound for Camp Teko, near Minneapolis. I gave up a 1967 Zoilo Versalles (remember him?), a 1966 "Mudcat" Grant, a *Playboy* I'd found in a Dumpster, and a package of Hostess Sno-Balls. Today, the Ruth card sells for $800.

My *favorite* card, however, is a 1910 card featuring Barney "the Yiddish Curver" Pelty, a mediocre pitcher for the St. Louis Browns. (On it, Pelty demonstrates how to hrow the Yiddish curve.) In ood condition, the card is alued at $1.50.

Or it would be, if you ould find it. It took me onths to find mine. My uest for the elusive Yiddish urver began when I quit my ob last year and could no onger afford star cards. I ealized that I had the money o collect only one category of card: Jewish ballplayers.

A look through the current baseball-card price guide explains why. While a 1910 Pelty can be had for the price of a Big Mac, a Honus Wagner from the same set is listed at $34,000. A 1952 Topps Mickey Mantle costs $4,000; a 1952 Topps Myron Ginsberg costs 50 cents. (I already had Sandy Koufax and Hank Greenberg, the only star cards I needed.)

Searching in flea markets and the *Sports Collector's Digest*, I picked up a 1951 Marv Rotblatt for a dollar, but had to pay $6 for a 1941 "Snooker" Arnovich, a forgotten New York Giants outfielder. The Giants—who were forever trying to capitalize on the fact that the old Polo Grounds was in a Jewish neighborhood—are also represented in my collection by Harry "the Horse" Danning, Sid Gordon, and Andy Cohen. (Sadly, no card was ever issued for Moses Solomon, briefly hyped by the Giants as the Jewish Babe Ruth. "The Rabbi of Swat" lasted two games.) By spring, I had 40 cards. After Pelty, my favorite was a 1952 Topps of a 58-year-old Brooklyn Dodger coach named Jake Pitler. He looks just like my Uncle Milt.

Then I heard about the Card Collector's Company, on Hudson Street. I hurried down with my wish list and entered a store packed with cards. No, the clerk said, they didn't have the 1964 Steve Hertz, the 1971 Ron Blomberg, *or* the 1887 James "Chief" Roseman. Would I be interested in an autographed Don Mattingly rookie card for $250?

I wandered the store, searching in vain for a Norm Miller, a Max Rosenfeld—even a Mike Epstein. Then I saw it. Now, no one has ever said Rod Carew is Jewish, but I was determined not to leave empty-handed. And I knew that he had married Marilyne Levy, who grew up down my block in Minneapolis. I also remembered Carew on the cover of *Time*, wearing a *chai* necklace. Close enough.

"How much?" I asked, ready to pay any price for the future Hall of Famer.

"Carew?" he said. "Nobody's interested. Gimme 50 cents."

NEAL KARLEN

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Angels
DODGERS
PITCHER
SANDY KOUFAX
NY
"MOE" ARNOVICH
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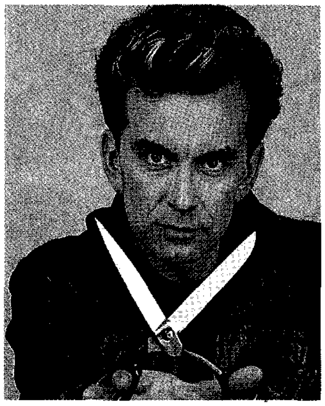
☐ Ten workout classes at herry Ferrante Fitness (221 ast 35th Street), $100.

DOWNTOWN

Talking Head

NEW YORK THEATER IS under siege by an army of solo acts—Spalding Gray, Eric Bogosian, David Cale, Karen Finley—monologuists all, babbling away about their sex lives, their childhoods, their careers, their real estate. The confessional is *in.*

"Everybody's talking," says Frank Maya, the latest one-man act to hit the stage (Mondays through April 27 at La MaMa Cabaret). "They won't shut up."



Maya: "They won't shut up."

But why are audiences suddenly so eager to listen? "People are dying to find something that they can connect with," says Maya, 32, a slim man in black jeans and a sweatshirt. "In solo shows, we can take on deeper subjects. It's raw and personal—there are no filters or special effects."

Maya calls his prose poems "rants." Equal parts stand-up comedy, performance art, and rock and roll, they cover diverse territory—finding love in New York, the travails of a suburban childhood, and the truth about the *Titanic.* Less autobiographical than Gray and sharper-edged than Cale, Maya is funny, angry, and rueful as he critiques Angie Dickinson's *Police Woman* wardrobe, and connects world history to downtown life ("Once you've been through the *Titanic,* rejection at the door of the Michael Todd Room means *nothing!*").

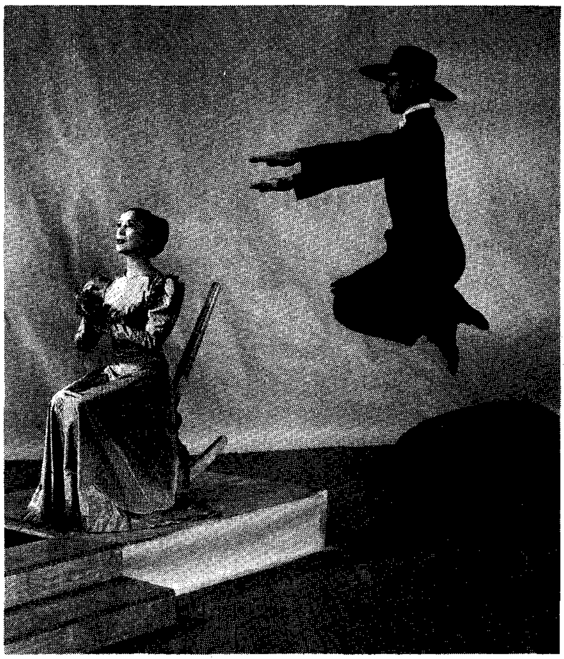
Maya grew up in Babylon, and first took the stage at seven, as a cowboy singing "I Could Have Danced All Night" in a neighborhood talent show. After three colleges, he came to New York in 1979 to form a rock band. Playing the Pyramid and Danceteria, he began sneaking the "rants"—which he'd been writing since college—in between songs.

"In the beginning, the minute I took out the paper, everyone would groan," he says. "At the end, they were cheering for them." Last year, he broke up the band, did a solo tour of Germany, and began performing the "rants" around the country (his current show includes several songs and some virtuoso work on the scissors).

Why go it alone? "You're responsible for the show," he says. "You know *you're* going to be there." AMY VIRSHUP

F-STOP

ARNOLD EAGLE FLED HUNGARY IN 1929 AND BEGAN HIS career as a WPA photographer. He was one of the first to shoot the now classic forms of Martha Graham (seen here in *Appalachian Spring*). He became a cinematographer; now, at 77, he teaches film at the New School. His shots of New York—the pride of the impoverished, the ornamentation of the Third Avenue el—recall a city that has almost (but not quite) disappeared. (Benjamin Cardozo School of Law, Fifth Avenue at 13th Street; through July 30.) ANDREA JOLLIS



CHOW

RICH LITTLE ITALY

LAST SUMMER, THE PEOPLE at Elio's set up a table outside the Second Avenue restaurant and covered it with fresh basil. In most parts of town, that might provoke street theater, but in Yorkville—the new, rich Little Italy—it's not uncommon to see herbs drying in the sun, or a leg of veal crossing a street on someone's shoulder. The crowds that patronize these places—Uzies, Elio's, Parma, Dieci, Primavera, Violetta, Erminia, Trastevere I and II—tend to be over 30, a mix of wealthy locals, suburbanites, and Europeans. Relative newcomers (Azzurro, Vico, Albero d' Oro, Cafe Trevi, Caffé Biffi, Quattro Gatti, and Adriano) are finding this audience large enough to support them all. The newest and loveliest addition to the cast is Remi (323 East 79th Street), which opened in March. Designer Adam Tihany (Alo Alo, Club A, La Coupole) has teamed up with chef Francesco Antonucci (Alo Alo). Prices are moderate. The *nuovo* Venetian food is still uneven, but risi e bisi, fusilli al radicchio, and flourless chocolate cake are first-rate.

The scene at Remi.

Patrons found Remi within a month—the din was so bad that Tihany put in a new ceiling. Remi has the upscale-downtown look: ivory walls, frosted glass, striped banquettes, a $30,000 Venetian glass tower—an *hommage* to De Chirico. A simple bistro, Manhattan-style. JANE FREIMAN

Photographs: left, Paula Court; right, Arnold Eagle; bottom, John S. Abbo

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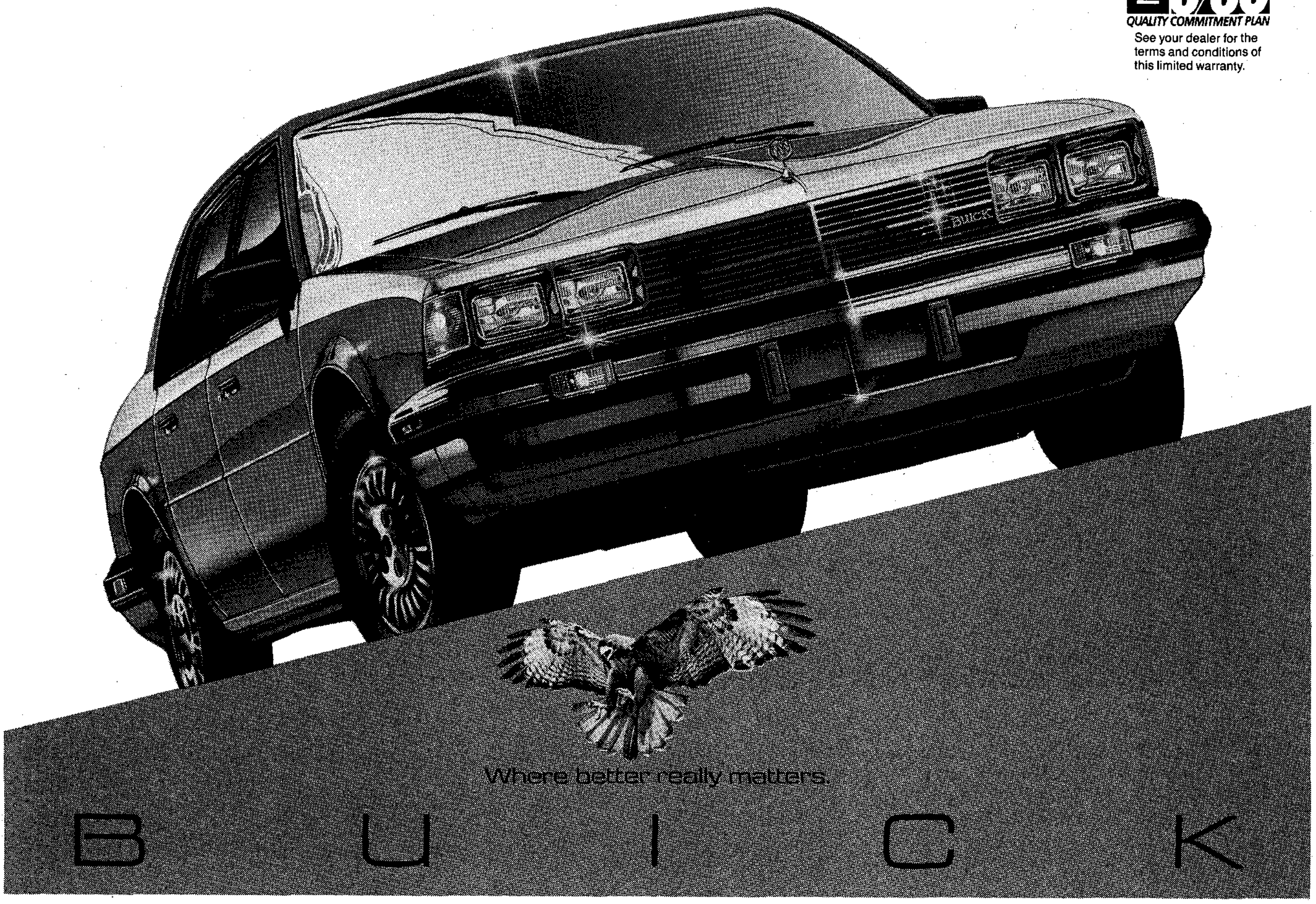


RUTH RECOMMENDS

BY RUTH GILBERT

Children's Play Day, April 15 at the Children's Zoo in Central Park, is a festival of creative play—storytelling, marionettes, mimes, jugglers, and more. It's all free, and the fun starts at 11 a.m.

'BARBARA COOK: A CONCERT FOR THE THEATRE'

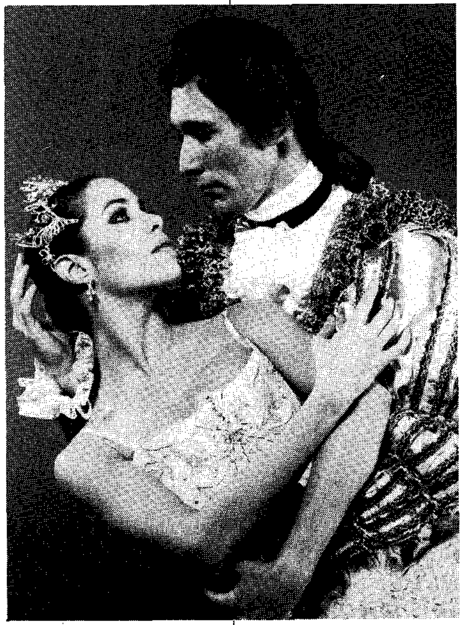
She's previewing at the Ambassador Theatre prior to an April 15 opening, singing Broadway standards and contemporary songs. Wally Harper is her musical director.

'THE MUSICAL COMEDY MURDERS OF 1940'

John Bishop's murderously funny comedy has moved to Broadway's Longacre Theatre because of sheer worthiness. Above, from left to right, are Richard Seff, Willie C. Carpenter, and Bobo Lewis.

AMERICAN BALLET THEATRE

Hurray! They're back for eight weeks at the Metropolitan Opera House, opening April 20 with a ravishing, sumptuous, beautiful production of The Sleeping Beauty. *Below are the stars, Susan Jaffe and Ross Stretton (he's Australia's gift to the ballet world).*

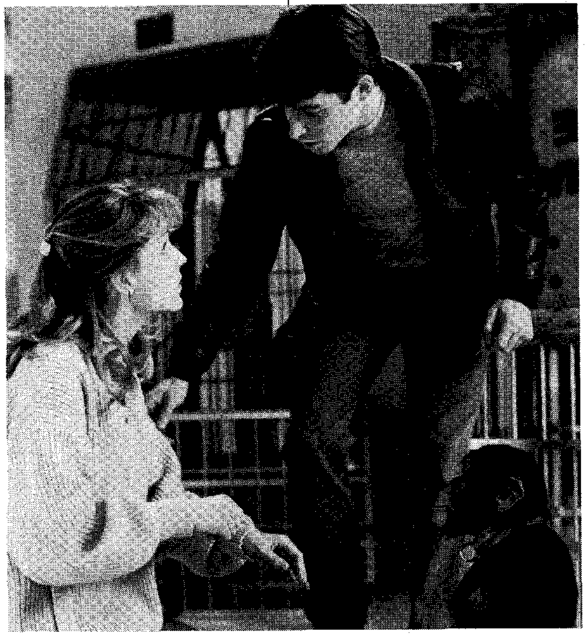


COMPOSERS' SHOWCASE

Steve Reich (above) and Musicians, joined by members of Nexus and the Manhattan Marimba Quartet, are in concert April 20 at Alice Tully Hall.

'PROJECT X'

Matthew Broderick (center) is assigned to a top-secret program and becomes involved with an intelligent chimp (right) and Helen Hunt (left), who plays a pretty girl. The film opens April 17 at the Gotham.



Photographs: top left, Mike Martin; top right, Susanne Faulkner Stevens; cent
Martha Swope; bottom left, Martha Swope Associates/Carol Rosegg.

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ART FEVER

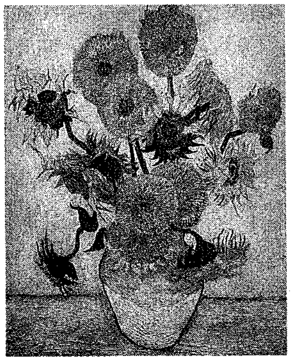
BY DINITIA SMITH

THE PASSION AND FRENZY OF THE ULTIMATE RICH MAN'S SPORT

THE NIGHT BEFORE REAL-ESTATE MILLIONAIRE GERald Guterman was to bid on Rembrandt's *Portrait of a Young Girl Wearing a Gold-Trimmed Cloak* last December, he was so nervous he couldn't sleep.

It wasn't the thought of spending money that worried Guterman. Just three months before, he had paid half a million dollars to hire the *Queen Elizabeth 2* for the bar and bas mitzvahs of his three oldest children. When his youngest son, eight-year-old Jeremy, became fascinated with ancient Egypt after visiting the mummies at the Metropolitan Museum of Art, Guterman took the boy to a dealer on 57th Street and bought him an Egyptian ring from the first century B.C. Guterman lets Jeremy wear the ring—though "only in the house." The house is a Westchester estate, with its own gallery of seventeenth-century Dutch masters.

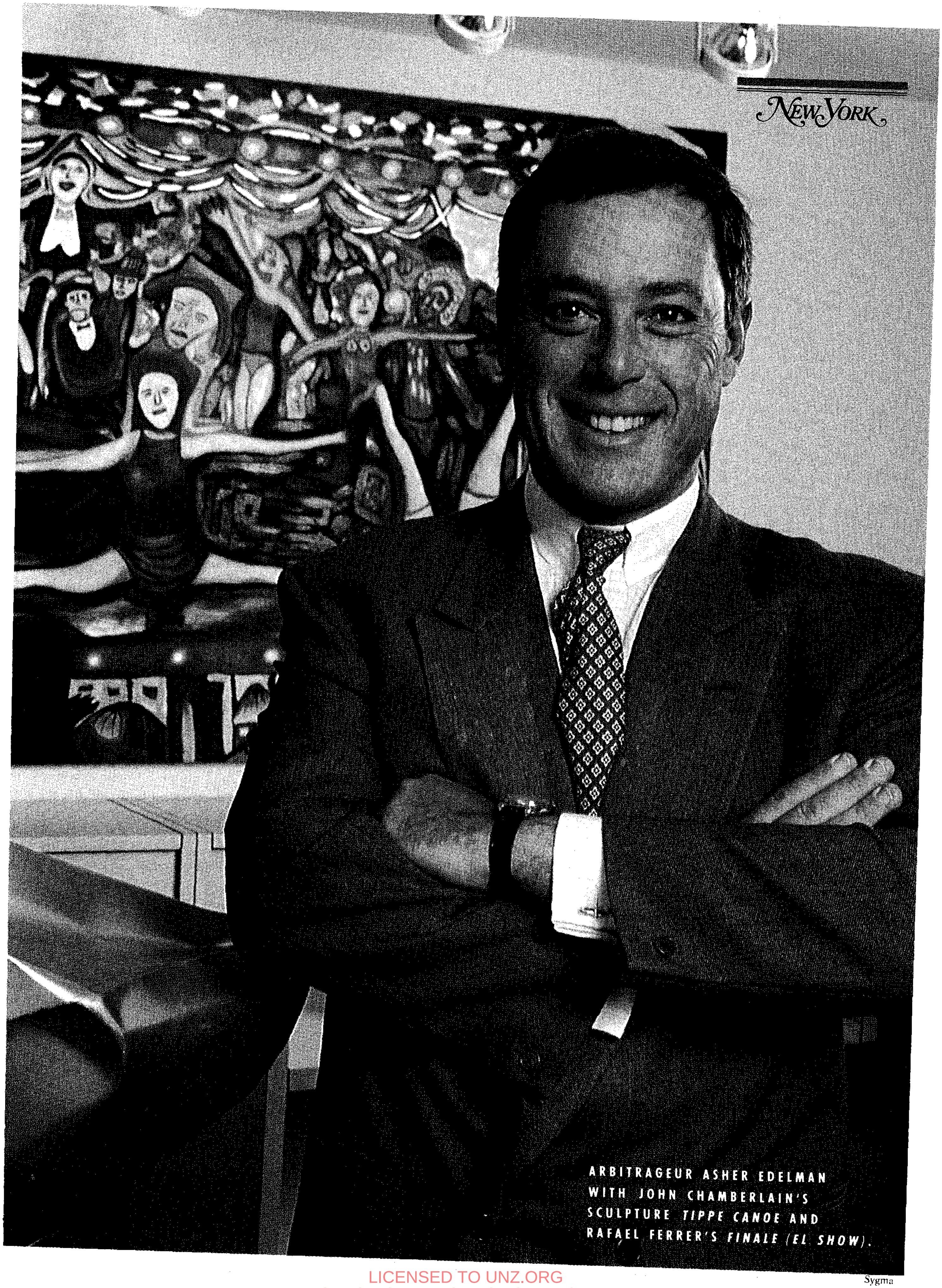
Guterman made most of his money by converting residential buildings to co-ops or condominiums, and then selling the units. He's been especially successful in selling occupied apartments, though his aggressive marketing



Photograph: courtesy Christie's.

$40-MILLION ART.

PHOTOGRAPHED BY J. P. LAFFONT



ARBITRAGEUR ASHER EDELMAN WITH JOHN CHAMBERLAIN'S SCULPTURE *TIPPE CANOE* AND RAFAEL FERRER'S *FINALE (EL SHOW)*.

Sygma

THE BIDDING WARS HAVE LEFT MOST MUSEUMS BEHIND. "WE'RE JUST OUT OF IT," SAYS THE MET'S DIRECTOR.

has drawn the attention of the state attorney general. Two years ago, he was criticized for trying to sell occupied condominiums with ads that pointed out the advanced age (and, by implication, imminent death) of the tenants—"90-year-old female, single," for example. Today, Guterman owns the Stanhope hotel as well as apartments all over the city, except on the Upper West Side. "I don't do business in socialist countries," he says with a laugh.

Michael M. Thomas, a novelist and essayist who's also something of an expert on art, has described the young girl in Rembrandt's portrait as "pudding-faced." But Guterman wanted the painting and was prepared to spend a great deal of money for it—more than he'd ever spent on any work of art (though he asks that the sum he bid for the Rembrandt not be published). "I didn't *love* it," Guterman explains. "I thought I would *learn* to love it."

Guterman had the Rembrandt, one of the few remaining in private hands, examined by his adviser, Walter Liedtke, associate curator of European painting at the Met. Guterman knew there would be other eager bidders, but he was offering so much, he was sure the painting would be his. And if he bagged it, he would be a winner in what has become the ultimate rich man's sport in the late twentieth century: collecting art.

THE AUCTION WAS BEING HELD AT SOTHEBY'S IN London. At 5:30 on the morning of the sale, Guterman gave up trying to sleep and padded into the study of his home, leaving his wife, Linda, in bed. (She prefers to collect Impressionists.) He put in a call to the wife of his representative, Johnny Van Haeften; the representative himself was in the auction room at Sotheby's and out of reach.

Sitting in the room that day with Johnny Van Haeften was New Yorker Richard Feigen, an art dealer for many of the leading new collectors. Feigen was bidding for the Rembrandt on behalf of one of America's richest men, corporate raider Saul Steinberg, whose estimated worth is about $650 million. "He has much more money than me," says Guterman. Steinberg had told Feigen he would go up to about $9 million for the Rembrandt, and Feigen had instructed the auctioneer, Tim Llewellyn, not to look at him until he was prepared to sell. Also in the room at Sotheby's was J. Patrick Cooney of Citibank's Art Advisory Service, a department set up to tap the new excitement in art collecting and—perhaps more to the point—in art investing. The service's clients are expected to spend an average of a million dollars each every two years.

The bidding started at £500,000 ($710,000) and went up at first in £50,000 increments—and it kept going up. It passed £1 million and kept going. At £4 million, there was a pause. Llewellyn looked at Feigen. Feigen gave the almost imperceptible nod that's the mark of a big bidder.

But to Feigen's amazement, the bidding continued. It outdistanced Gerald Guterman, sitting in Westchester, and it outdistanced Saul Steinberg.

At around £6 million, Feigen was bidding for his firm. If Steinberg didn't want to spend the extra money, Feigen would assume the cost. A lot of collectors wanted this Rembrandt, Feigen reasoned, and he was sure he could find a buyer. But an anonymous bidder kept topping his offers. "I've been in this business long enough to know when I'm dealing with an implacable opponent," he says. Just short of the winning bid of £7.26 million—$10.31 million—Feigen gave up. *The ARTnewsletter* later reported that the winning bidder was J. Patrick Cooney of Citibank, but the bank's Art Advisory Service is ver
secretive and will neither confirm nor deny the story.

Later that day, on the phone from London, Johnny Va
Haeften tried to console Guterman. "It's *my* fault," said Va
Haeften. But Guterman blames himself: "It went past me so fa
I now know how insignificant I really am. It was enough to gi
an insecure Jewish boy even more of a complex."

THE PAST FEW MONTHS HAVE BEEN A TIME
record-breaking prices in the art market, climaxi
spectacularly a fortnight ago, when van Gogh's *Su*
flowers was sold for $39.9 million—even though i
splendid yellows had faded to brown with tim
That price almost quadrupled the previous aucti
record for a painting (as measured in dollars), which h
been set only last December, when an anonymo
buyer paid $11.1 million for Manet's *La Rue Mosnier Wi*
Street Pavers.

Other records were set in almost all segments of the mark
The ARTnewsletter cited unconfirmed reports that a Pouss
had been sold privately for $15 million. The J. Paul Getty M
seum in Malibu paid $3.6 million for a Leonardo drawing. Pu
lisher S. I. Newhouse bid against record producer David G
fen and Leslie Wexner of The Limited for Jasper Johns's *C*
the Window. Newhouse's winning offer, $3.6 million, was t
most ever paid for a work by a living artist. In February, t
Getty Museum bought David's *The Farewell of Telemach*
and Eucharis for $3.8 million, breaking all records for that a
ist. In 1950, the painting had been sold for under $4,000. L
November, James Rosenquist's *F-111,* at 10 by 86 feet the la
est painting yet sold at auction, went for $2.1 million, 100 tim
its original price. The world's two major auction houses, So
eby's and Christie's, took in $155 million in total sales duri
one particularly hot two-week period, from November 10
November 24, a few weeks before the capital-gains tax
creased in the United States.

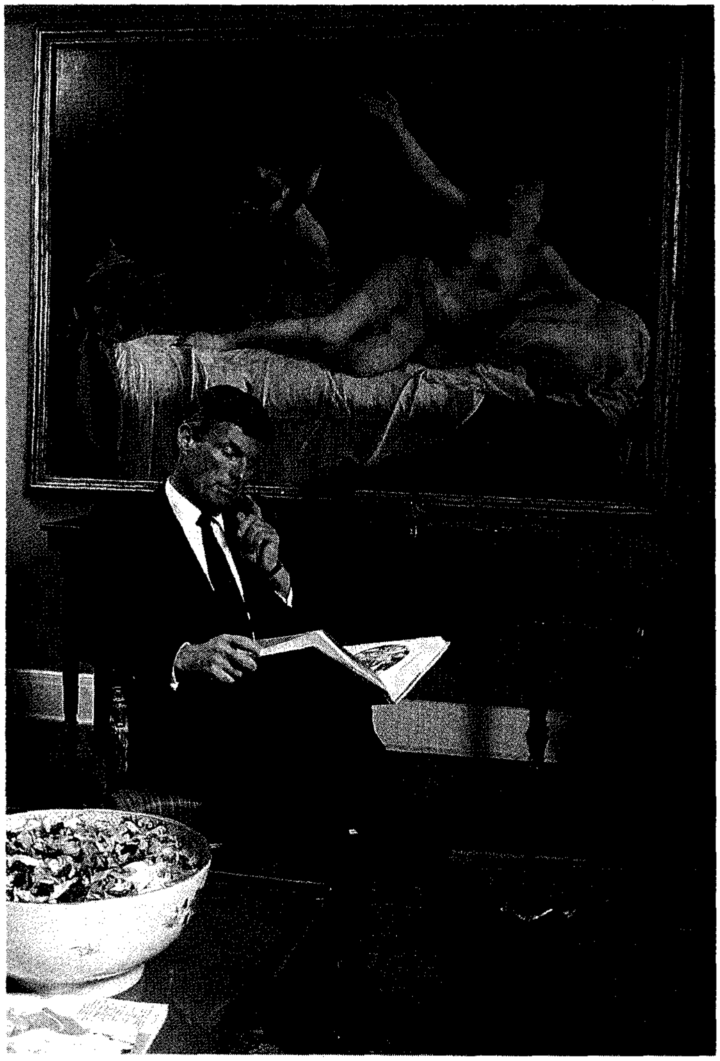
A number of factors are encouraging this frenzy. In th
days of the weakening dollar, art is a surer investment th
gold. One study shows that in 1986, only diamonds appreci
ed faster than collectibles. Art has the potential to turn a bet
profit than soybeans—and, of course, it's more beauti
What's more, soybeans won't buy you social entrée, but hav
a nice collection of Impressionists might. There's also a den
graphic factor: The baby-boomers, many of whom know
least something about art, if only from reading a few Sk
books, are now reaching the "collecting age" of 40 to 50.

WHO CAN PAY THESE PRICES? THE JAPANE
among others. Because of the strength of
yen against the dollar, the Japanese busin
man investing in art today gets what amou
to a 40 percent discount over what he wo
have paid in late 1985. *Sunflowers,* for ex
ple, was bought by a Japanese insurance company, Christ
announced last week. "When we see the Japanese coming,
erybody gets happy," says one gallery employee. The G
trust, with total assets of around $3 billion, is also helpin
push prices up. The trust supports the museum, and assum
the assets grow at a compounded rate of 8 percent annually
the year 2000 the museum will be required under Internal F
enue Service trust regulations to spend $430,000 *every day*
addition to its recent purchases, the Getty Museum bou
Mantegna's *Adoration of the Magi* for $10.4 million two ye

ago. Among the other "players"—the competing purchasers are always called players in the new high-stakes game of art acquisition—are such established collectors as Newhouse, Ronald and Leonard Lauder of the cosmetics family, and the de Menils, whose oil money has long supported the arts.

But much of the real drama today comes from the new breed of art collector, a modern-day Lucullus who has made a fortune in real estate, communications, or corporate takeovers. One is Charles Saatchi of Saatchi & Saatchi, the advertising conglomerate. A rather mysterious figure, Saatchi has vast oldings in contemporary art and owns a private museum in ondon. Also making major purchases are A. Alfred Taubian, the Michigan shopping-center developer who took over otheby's in 1983; Henry Kravis, who has made a fortune from veraged buy-outs; and Eddy Nicholson, the former president f Congoleum, who will go down in history as the first person pay $1 million for a piece of furniture (a Philadelphia pieust table).

"Today, the problem is finding the object, not finding the money to buy it," explains art dealer Richard Feigen.



AT HOME, BENEATH A GENTILESCHI.

There are a number of other new-breed collectors, spanning wide spectrum of style and taste. While Steinberg and Guterman, for example, collect old masters, high-quality works by established painters are in increasingly short supply. That has helped turn up the heat in the contemporary market, which today is hotter than ever—too hot, according to some people.

Several historians have drawn comparisons with turn-of-the-century America, when robber barons—crude, uneducated men of great, new wealth—amassed storehouses of treasure, often without discrimination. Like those "pork packers" and "lords of lard," many new tycoons of Wall Street have become devoted collectors. The young developer or arbitrageur who makes his first million hires a chauffeur and an art adviser and makes tracks for Richard Feigen or William Acquavella or Leo Castelli. If he is really adventurous, he goes down to the East Village, to Jay Gorney or International With Monument, in search of the next Jeff Koons, Meyer Vaisman, Peter Halley, or Ashley Bickerton, the sensations of the current season (*New York,* October 27, 1986).

Countless new millionaires have converted their apartments or country houses into museums. Everywhere, there is the hum of humidifiers keeping precious art from damage. Just as Jay Gould competed with William Vanderbilt, the new rich are in intense competition to collect the rarest antique or the latest Schnabel—driving the prices way up. "If you want to go in for a crushing but tasteful display of economic power, even the rawest junk-bond trillionaire knows that art is the best way," says *Time* magazine's curmudgeonly art critic, Robert Hughes.

Philippe de Montebello, the director of the Met, finds himself competing with the new collectors for precious works that the museum *must* have. The museum's acquisitions budget—which must be spread over eighteen departments—is about $2 million annually. With restricted donations, the museum usually spends between $6 million and $8 million a year—hardly enough for a Rembrandt these days. "We are just out of it," says de Montebello.

Like the tycoons of old, some of the new collectors occasionally let their rough edges show—one man refers repeatedly to "Titoretto" when he means Tintoretto, for example. On the other hand, the new collectors by and large know more about art than their predecessors did. Most are college-educated and have grown up in a world rich in media, exposed to the arts through museums, television, and print. And while many of the new tycoons are indeed given to lavish displays of wealth, buying with their ears rather than their eyes, some are passionate and serious collectors whose lives are devoted to art.

EUGENE AND BARBARA SCHWARTZ ARE thought to be on the frontier as collectors of contemporary art. He has grown rich by publishing "how to" books—*How to Double Your Child's Grades in School,* for example—and by occasionally selling their art. The Schwartzes bought some important pieces during the sixties and seventies, including Hans Hofmann's *Song of the Nightingale,* but in recent years their collection has expanded dramatically, and they have become trendsetters. Now, where the Schwartzes go, other collectors follow.

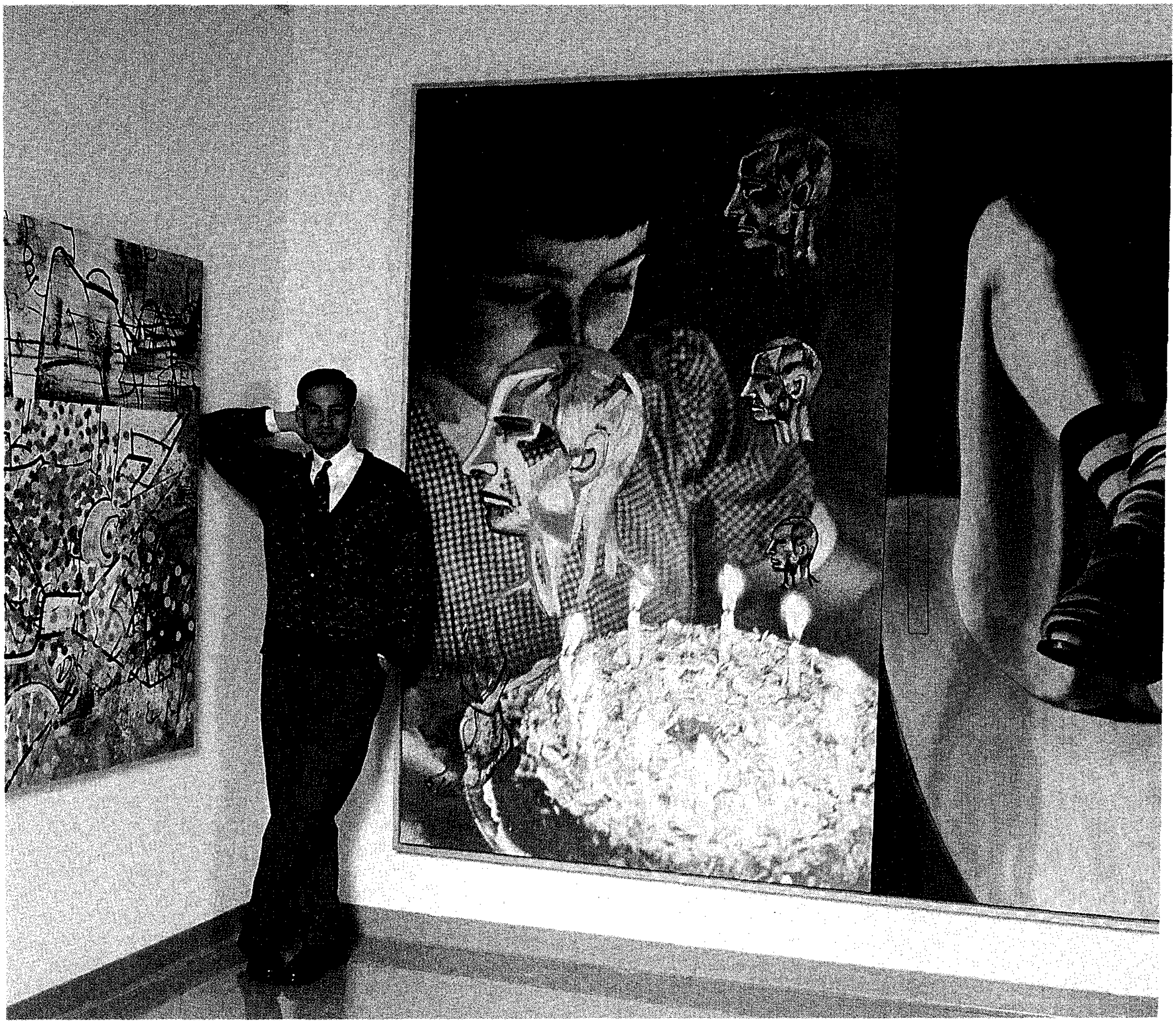
Every week, they make a list of about 30 galleries to visit. On Saturday mornings, they hire a car—"You can't move fast enough with a cab"—and head south from their Park Avenue apartment. "We zooze in and zooze out of galleries. We even have a sandwich in the car," says Eugene. Their collection includes works by the most coveted contemporary artists. There are the Salles (including *B.A.M.F.V.,* which was in Salle's retrospective at the Whitney), the Schnabels (including a giant plate painting, *800 Blows*), and an Anselm Kiefer. The Schwartzes caused some talk in the art world when they rolled up the bottom of their Kiefer, *Deutschlands Geisthelfen,* so it would fit on their living-room wall. A few aficionados likened it to cutting the legs off a baby, but others were understanding—who, after all, has the space for a ten-by-twenty-foot painting?

The entrance hall of their apartment is decorated with the latest prizes of their search. (Like most collectors of contemporary art, the Schwartzes live in an apartment that's all hard edges, soft grays, and off-whites.) There is a construction by Haim Steinbach, *Ultra-Red.* "His hands never touched it!" says Eugene with pride. The work is made of six digital clocks deliberately set at the wrong time, nine pots ("He buys a lot of things from Conran's," says Barbara, an art adviser and interior-design consultant), and four lava lamps, all set on a bright-red block that Steinbach didn't even paint himself. There is Peter Halley's *Burned Out Cell With Conduit*—"Neo-Geo out of Warhol," says Eugene—done in Day-Glo violet and Rol Latex. There is a Koons, almost obligatory for any self-respecting new collector. The Schwartzes' Koons, *Aqualung,* is a bronze cast of a life jacket. The point, says Eugene, is that "if you put it on, you would sink."

The dining room features recent works by Bill Anastasi. To create one of them, Anastasi was blindfolded and led by his girlfriend to a giant piece of paper, on which he drew in fifteen-minute spurts. "He always stopped after exactly fifteen minutes," says Eugene. "We walked in after 45 minutes and said, 'Don't touch it! It's gorgeous!'" Two drawings from Anastasi's "Subway" series are also on display. "He has a pencil and pad on each knee, and when the train starts and stops, it moves both pencils," says Eugene. "He never looks at the pad. He gives the exact momentum of the car, forwards and backwards, which is lovely."

Michael Schwartz, the son of collectors, started making purchases as a teenager "for under $500."

Like many collectors, the Schwartzes raised their child on art. Michael Schwartz, now 28 and an options trader, grew up surrounded by the Dines and the Stellas, and as a teenager he began making purchases "for under $500," says Michael. To-

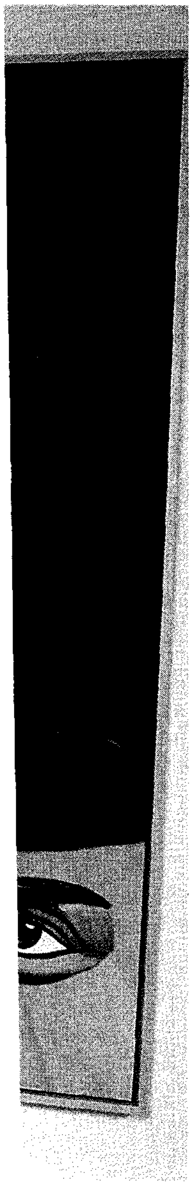


WITH A DUNHAM AND A SALLE.

"I DON'T ADVISE MR. EDELMAN," SAYS SUSAN HALPER, HIS REGISTRAR. "HE KNOWS EXACTLY WHAT HE WANTS."

day, he's becoming an important collector in his own right—he introduced his parents to Koons and Halley, for example. Meanwhile, Barbara Schwartz has closed her interior-design business (she used to lend paintings to favorite clients) and is concentrating on being an art adviser, to help other collectors begin collecting.

The business of art advisers is booming. Some experts spurn them: "He buys on *advice!*" scoffs one museum curator about a famous collector. But many people think it's simply smart to consult an adviser before paying $1 million for a painting. In one celebrated case two years ago, Ronald Lauder, the American ambassador to Austria, bought a work that was purported o be an Annunciation by the fifteenth-century Flemish painter Deiric Bouts. But Lauder's art adviser, Alain Tarica, of Paris and New York, convinced him that the work was a forgery, and Lauder returned it to the seller, Eugene Thaw. Thaw, a re-pected New York dealer and art critic, turned around and old the painting to the Getty Museum. The price was said to be $6 million, which was supposedly more than Lauder had offered.



The art world argued for months over the matter, with some people claiming that Lauder had every right to return the painting if he doubted its provenance, and others saying that Tarica was a Cerberus at the gate and that Lauder should have known his own mind. (Lauder won't comment.)

WALL STREET ARBITRAGEUR Asher Edelman insists he rarely buys on advice, though he does use a registrar, Susan Halper. "I don't advise Mr. Edelman. He knows exactly what he wants," says Halper, who *does* advise other rich collectors.

On one recent day, she shows me around Edelman's collection. The entrance to his apartment, situated above a bend in the East River, features an untitled painting by Robert Morris—a brooding swath of color, framed by nine penises and ten vulvae, each one different. Farther down the 57-foot-long gallery, a visitor comes to a Cy Twombly and two boxes by Donald Judd, each weighing about 500 pounds. In the dining room, *White Thumb Four,* a metal sculpture by John Chamberlain, hangs over the table looking like, well, a car crash. The dining-room table, commissioned from George Sugarman, is made of glass resting on multicolored aluminum plant forms (your knees bump them when you sit in a chair). A rug of artificial grass covers the floor. Standing near the table is a sculpture by Thomas Lanigan-Schmidt, *A Rite of Passage in a Cheap Hotel: The Bed Bug Palace at 4 a.m.* The work consists of a Plexiglas column containing, among other things, a giant model of a bedbug.

One of Edelman's new Walter De Maria sculptures, a series of seven-sided stainless-steel rods, lies on the beige rug in the living room. "*Oooh,* a stain," says Halper, bending down to examine a red spot the size of a quarter. Edelman is an immaculately neat man, but the night before, he had held a sit-down dinner for 60.

Frank Stella's *Getty Tomb* hangs on a living-room wall. Several dealers maintain that Edelman was the first to pay over $1-million for a Stella, pushing that artist's prices to a new plane. Among the prizes of Edelman's collection is Jasper Johns's *Winter,* from his "Four Seasons" series, a study in grays and blacks. "I'm not much interested in color, as you can see," says Edelman later, over lunch at his office.

He explains to someone on the phone that he's in a "bad mood," and our conversation is frequently interrupted—a call comes from Zermatt and Edelman speaks in fluent French; a call comes from his personal trainer; an employee enters and is berated for supposedly misquoting Edelman to a newspaper reporter.

Edelman talks about his collection reluctantly. "I'm not interested in discussing what I like," he says, but he does venture that he is thinking about moving more into sculpture. "I've spent twenty years studying sculpture and I'm almost to where I understand three-dimensional," he says. Edelman insists that today's art market is filled with hype. "I bought Walter De Marias. Now that they've heard I bought them, they want them," he says.

"The auction is a hog-pen environment," Edelman adds. "People are coming to auctions to show how rich and important they are. I think it's wonderful. It creates a great form of patronage. So I welcome the hogs to the hog pen."

LIKE THE SCHWARTZES AND EDELMAN, LONG ISLAND real-estate developer Jerry Spiegel and his wife, Emily, point out that their interest in art goes back to the fifties—though in those days, they were "not collecting but *buying,*" says Emily Spiegel. Around 1980, they discovered Julian Schnabel, David Salle, and Eric Fischl. "We caught on," says Emily. "We understood, we got it."

"We were the first in New York to buy Anselm Kiefer," says Jerry.

At the moment, their new Koons sculpture—three basketballs that float in an aquarium—is waiting to be assembled by Koons himself. "He *has* to come and do it," says Jerry.

The Spiegels keep much of their collection in the underground art gallery of their Long Island home. The house was "designed by Jerry Rubin when he was working for Morris Lapidus, who designed the Fontainebleau hotel," says Jerry—though, with its ultramodern look, the house could hardly be less like the fifties-glitz hotel. Under construction now is an indoor Jacuzzi leading to a waterfall and swimming pool. A giant wall drawing by Sol LeWitt will surround the pool.

The Spiegels used to buy on the advice of Robert Pincus-Witten, a Queens College art-history professor, but they're on their own now. They've been approached by museum boards, says Emily, but for now, they're going to wait and see. Jerry Spiegel's philosophy is "The collector is important to the artist. He can paint as much as he wants, but if nobody buys it. . . ."

The Spiegels count many artists as their friends. On a typical evening recently, David Salle, Brice Marden, and William Lieberman, curator of the Met's twentieth-century department (where the Spiegels' daughter, Pamela Sanders, works), came for a dinner of minted pea soup, veal with truffles, and choco-

MANY OF TODAY'S LEADING COLLECTORS SOCIALIZE WITH ARTISTS. "IT'S A LITTLE DANGEROUS," SAYS ONE DEALER.

late soufflé with strawberries. Eric Fischl and Spiegel "go to tennis matches together," says Jerry. "I was a sponsor of the U.S. Open, so we have a box. He said he never goes to tennis this way."

Many of the new-breed collectors socialize with artists. Eugene Schwartz considers Peter Halley "a second son." Michael Schwartz goes to dinner with Ashley Bickerton and Meyer Vaisman. Asher Edelman holds dinner parties for artists and likes to frequent the downtown scene.

"It's a little dangerous," says one dealer who has observed the socializing among collectors and artists. "You're hobnobbing with *bohemians.* It's more fun going to dinner parties where you can talk about art instead of about the stock market. It's actually very life-enhancing on a lot of levels. They think they've become friends with the artists—and artists' life-styles have changed. They're not that different from the people who are buying their art. They may live in a loft instead of a Park Avenue apartment, but they wear the same clothes, eat the same foods."

OF COURSE, MANY FRIENDSHIPS WITH PATRONS BRING great benefits to artists. Edward R. Downe Jr. is known for giving financial help to struggling painters and sculptors, sometimes supporting ten at a time at $1,000 to $2,000 a month each. Twelve years ago, Downe sold Downe Communications, which published *Ladies' Home Journal, True Confessions,* and *True Story,* among other magazines. Since then, he has devoted his days and evenings to art.

"I'm so happy with this thing, I just can't tell you!" says Downe, clapping his hands gleefully at the life-size plaster cast that had just been delivered to his Long Island mansion. The piece is a powerful and moving statue by John Ahearn of a ghetto youth in a hooded black sweatshirt, crouching next to his dog. (Ahearn's giant bas-reliefs of local people can be seen on the walls of the ruined buildings of the South Bronx.) Downe explains that the dog sat still for twenty minutes so that its cast could be taken. The piece is so big that it had to be brought in through the window. Now the statue rests on the white marble floor. "Look at the way he has his hand on that dog! Look at the way he takes care of it! It's the only thing in the world he cares about," says Downe.

As we move among the paintings, which hang on every wall of the house—even in the bathrooms and staff quarters—the strategically placed sculpture remains visible through the endless, connecting rooms on the mansion's first floor.

"I don't understand how anyone can live without art," says Downe. Sometimes at two in the morning, when he can't sleep, Downe walks around the house and looks at his paintings. He scours Brooklyn, Hoboken, and lower-Manhattan studios for new artists. His recent enthusiasms include Walton Ford, Greg Drasler, and Robert Gober. Not long ago, part of his 1,100-piece collection—which also features Susan Rothenberg, Donald Sultan, Jennifer Bartlett, Elizabeth Murray, and the late Alfred Jensen—was exhibited at the Wellesley College Museum.

Only his love for his new bride, Charlotte Ford, can deter him from his obsession. Ford also owns a Long Island mansion (each has a Sutton Place apartment too). And these days, Downe is considering selling his mansion and moving into hers—which would mean that he would have to find a new home for some of his paintings. Already, he is planning to create a residence and private museum—though he finds the word "museum" pretentious—in the old Police Headquarters on Centre Street, which he has just bought with a partner. He explains that it will be a place where he can hang his large paintings and meditate on his art.

Indeed, the current collecting fever sometimes suggests a kind of religious experience—a circumstance that probably has to do with the age-old American belief that creativity is somehow "therapeutic." By being around artists, by hanging their works on the wall, the collector will be *healed*—or so goes the unspoken wisdom. The young arbitrageur may have to dirty his hands with business during the day, but at night he can swim with those who are really *doing* something.

Collecting also has all the aspects of a grand sport. Leonard Lauder is a second-generation collector, with a trove of exquisite Picassos, Légers, and other Cubist painters. Not for Lauder the garish, gilded frames of the new collector. Many of *his* Cubist paintings are encased in antique frames. "The search and acquisition of a collection is far more important than the possession of it," says Lauder. "Once a collection is acquired, it starts losing a little of its meaning.... Once something is completed, I often just give it away. The purchase of a collection is the most exciting and disappointing thing simultaneously. Exhilarating because you've purchased thousands of hours of someone else's time, and disappointing because there are no more worlds to conquer. Most collectors I know are always competing with other people to get the best material. That's one of the reasons why auctions make people's hearts beat faster." (Lauder himself usually prefers to buy privately.)

"Rarely do you find a great collector collecting solo, meaning he will be the only one collecting that object," adds Lauder. "It's the thrill of capturing a prize over the competition. It's the constant search for great things, new things, that differentiates a great collector from one who isn't."

DEALERS LIKE RICHARD FEIGEN ARE BUSIER THESE days than they've ever been. A cool, intelligent man with an M.B.A. from Harvard Business School, Feigen has grown rich dealing in art, and he's well established as a collector himself, with a beautiful selection of Turners and Beckmanns and two Gentileschi, the only ones in private hands in the Western Hemisphere. Feigen can't even stop for lunch at the Carlyle these days without being bothered by phone calls.

On one recent day, Sotheby's interrupts his lunch five time on a wireless phone. Feigen had expressed interest in a painting that is up for auction, and now, the auction house says there's another buyer. It's a familiar tactic in any kind of selling, but Feigen is not fazed by the pressure from the Sotheby' man. "I buy millions and millions of dollars' worth of stuf from him every year. They're not gonna jerk me around," says Feigen, stopping to ask the maître d', in French, how to turn of the portable phone.

Feigen's daughter has a Max Ernst and a Rosenquist; hi son, two Rosenquists. (The boy, thirteen, even went to a lenders' dinner at the Albright-Knox Art Gallery in Buffalo.) Fe gen has just bought the townhouse adjacent to his office an gallery at 79th Street near Park Avenue, so he can expand hi business. David Ogilvy sits on the board of his firm—a conven ient connection. England is one of the few European nation that will let old masters leave the country, though even England is likely to clamp down soon. A man like Lord Ogilv will know when the great estates and collections are up fo sale.

“I don’t understand how anyone can live without art,” says former magazine publisher Edward R. Downe Jr.

IN HIS SUTTON PLACE APARTMENT.

These days, Feigen has nore collectors than paintngs. He says that a few ears back, when he found n important painting, bout the only person he ould go to was Norton Sinon. “I had to put up with ll kinds of nastiness. He ould be chiseling you for hours, calling you a fool. Now who eeds Norton Simon? The last guy I’d go to with an important ainting. A hundred years ago, Frick and Carnegie could be ranky. But today there are many places to go with an impornt painting. Now you go to the nicest man, the funniest. Toay the problem is finding the object, not finding the money to uy it. Nowadays, Steinberg’s going to get first crack at it, if it its his taste.” To Feigen, “Steinberg is one of the greatest ollectors of our time. He’s brilliant. He’s nice. He’s funny. e’s passionate, plus he’s got a huge fortune.”

HISTORIANS HAVE LIKENED OUR TIME TO THE Gilded Age, when tycoons vied with one another in ostentatious displays of wealth. Yet at least some people argue that there is a difference between this generation of collectors and the late-nineteenth-century tycoons. In her book *Selling Culre,* Debora Silverman, an assistant professor of history at CLA, examines the relationship between culture and comerce. She points out that though Henry Clay Frick may have dered the guns turned on the striking Homestead workers, , like his colleague Andrew Carnegie, believed in the Social ospel, the idea that a man must return to society some of the wealth he has accumulated. From that impulse, Silverman argues, came the museum movement that arose at the turn of the century.

The new tycoons may lend paintings to museums (and see their names on plaques underneath). They may donate paintings and large sums (and get a good tax write-off or even a seat on the board). But overall, they simply worship “success and self-centered individualism,” writes Silverman, and consign “the Social Gospel to the dustbin of ‘dependency.’ ”

In recent generations, rich people like the Rockefellers have cloaked their wealth in philanthropy and—publicly, anyway—in a relatively understated style of life. For many of the modern-day Maecenases, however, the appearance of restraint is definitely *out.* In this regard, they are like the Gilded Age tycoons. “I don’t know whether it is art,” said William Vanderbilt a century ago, looking at a Rosa Bonheur painting of a country scene. “But those oxen are right.”

Sometimes, when listening to a modern collector talk about his art, it’s hard not to think of Collis Huntington, the railroad magnate, spitting on his dealer’s exquisite Oriental rug. One man doesn’t know that the original of one of his works is in the Uffizi in Florence. Another, when complimented about the discreet and learned woman who manages his collection, responds that she has “diarrhea of the mouth.” It’s said that one new millionaire began collecting contemporary art before his second marriage, but now his new wife has had a set of false walls built in their apartment to hang her Whistlers and

"The search and acquisition of a collection is far more important than the possession of it," says cosmetics czar Leonard Lauder, a second-generation collector.

AT HIS DESK, BEHIND A CORNELL BOX AND A DE SUVERO SCULPTURE.

Sargents and hide the more "difficult" contemporary works.

Still, today's collectors have their defenders. "There are very serious new collectors," says Paula Cooper, who runs one of SoHo's most eminent galleries. "But most of those are very private. Whenever *they* lend anything, it's always anonymous."

"*Every* new generation of wealthy collectors is called nouveau and crass," says Isolde Motley, until recently the editor of *Art & Antiques* magazine, which annually compiles a list of the 100 most important collectors in America. "One generation always looks down on the next. And most of the new collectors *choose* what they are buying. Jay Gould was buying without much discrimination, as were Frick and Morgan, or they bought on Bernard Berenson's advice. Also, buying art today takes even more commitment than it used to. The stuff is more expensive. In a sense, there are more committed collectors now."

OF COURSE, THE ROBBER BARONS PAID RECORD PRICES for their art, too. The dealers made them *want* things. A new book, *Artful Partners,* by Colin Simpson, asserts that Berenson, posing as an impartial scholar, took kickbacks from Lord Joseph Duveen, the leading art dealer of his time. Sometimes Berenson persuaded collectors to take inferior and even fake works, the book claims. Another book, *The Robber Barons,* by Matthew Josephson, says that when J. P. Morgan was told that works by Vermeer were virtually unobtainable, he paid $100,000 for one. William Vanderbilt paid the "unprecedented sum" of $40,000 for a painting of Napoléon by the artist Meissonier, who is quite forgotten today. Of all of Vanderbilt's vast holdings, only his Delacroix was considered really important.

These days, says *Time's* Robert Hughes, "there isn't a crusted little Dutch canal with a couple of cows and some poplars that hasn't been sent out for a face-lift" and offered by a dealer to some eager collector.

To a degree unseen before, however, the hype today extends to the newest artists. In the frenzied world of art, this is logical enough. After all, Hughes points out, price is a function of desire—and what is more manipulable than desire? When the Sonnabend show of Bickerton, Vaisman, Koons, and Halley opened last fall, Kay Larson, *New York's* art critic, called the four "the artists of the next fifteen minutes." And there was a possible portent in the "softening" of prices—as a Sotheby's official put it in *The ART newsletter*—for works by yesterday's sensation, Jean-Michel Basquiat, a graffiti artist with limpid eyes and dreadlocks who'd had a celebrated show three years ago at the Mary Boone Gallery. Still, the collectors flocked to the Sonnabend.

The huge sums being spent on art have focused attention on the art auctions, for years one of the last great unregulated businesses. Sotheby's sale of the Florence Gould estate in 1985 has drawn particular scrutiny. The sale marked the debut of a new, more aggressive art-marketing strategy for Sotheby's, which had recently been taken over by Alfred Taubman. Among other things, the auction house for the first time was willing to lend money to buyers and sellers.

The Gould consignment was an important coup for Sotheby's. The sale was accompanied by considerable fanfare though some critics said the collection was made up largely o "furniture" paintings, the kind of artwork rich people buy to go with the furniture. A ground-floor gallery in Sotheby's York Avenue building was redesigned to show the collection, and the auction house threw parties almost every night for a month.

Van Gogh's brilliantly colored *Landscape With Rising Su* was one of the stars of the collection, and on the day of th auction, the painting sold for $9.9 million. Another prize artwork, Toulouse-Lautrec's *The Clowness Cha-U-Kao,* wen for $5.28 million. Talk quickly circulated that the buyer of th two paintings was Taubman himself, who had bid to keep th prices up. The van Gogh, which was hanging in the "Van Gog in Saint-Rémy and Auvers" show at the Met, is now said to b owned by Amalia Lacroze de Fortabat, an Argentinean bee and-cement heiress. And the Toulouse-Lautrec, according to report in the *Financial Times* of London, now hangs on Alfre Taubman's wall.

Through his spokesman, Taubman has denied he bought th van Gogh, and he refuses to comment on the Toulouse-Lau trec. But under the auction-house regulations then in effect, wouldn't have been illegal if he *had* bought the paintings.

IN TWENTY YEARS, SAYS A SOTHEBY'S OFFICIAL, "THESE NEW WORKS WILL BE REGARDED AS MASTERPIECES."

For years, there have been consumer complaints about auction-house hype. In 1981, Christie's took on a consignment of paintings from Christallina, a consortium of art investors based in Panama. Christie's assured Christallina that the paintings would fetch a hefty price—a total of $12.6 million. Not only did Christie's fail to get that price (it sold only one painting, for $2.2 million), at the end of the sale, the president of Christie's at the time, David Bathurst, announced that three had been sold. When the facts came out, Bathurst resigned and an out-of-court settlement was eventually reached with Christallina for an undisclosed sum.

The city's Department of Consumer Affairs has been looking into auction-house practices, and new rules go into effect this month. From now on, auctioneers are only allowed to make false bids—or "bid off the chandelier," as they put it in the trade—up to the reserve price (the floor price agreed on by the house and the seller). And any notice of insider bidding must be conspicuously posted. Under the new rules, auctioneers must also announce at the end of a sale if an item hasn't been sold. A recent issue of *Art & Antiques* calls the regulations an "ethical nightmare" for a bidder like Taubman, though critics argue that too much of the old scenario is still in place. "At least the reserve should be made public at the time of auction," says Gerald Stiebel, of Rosenberg & Stiebel, a eading dealer in old-master paintings and French eighteenth-century decorative arts.

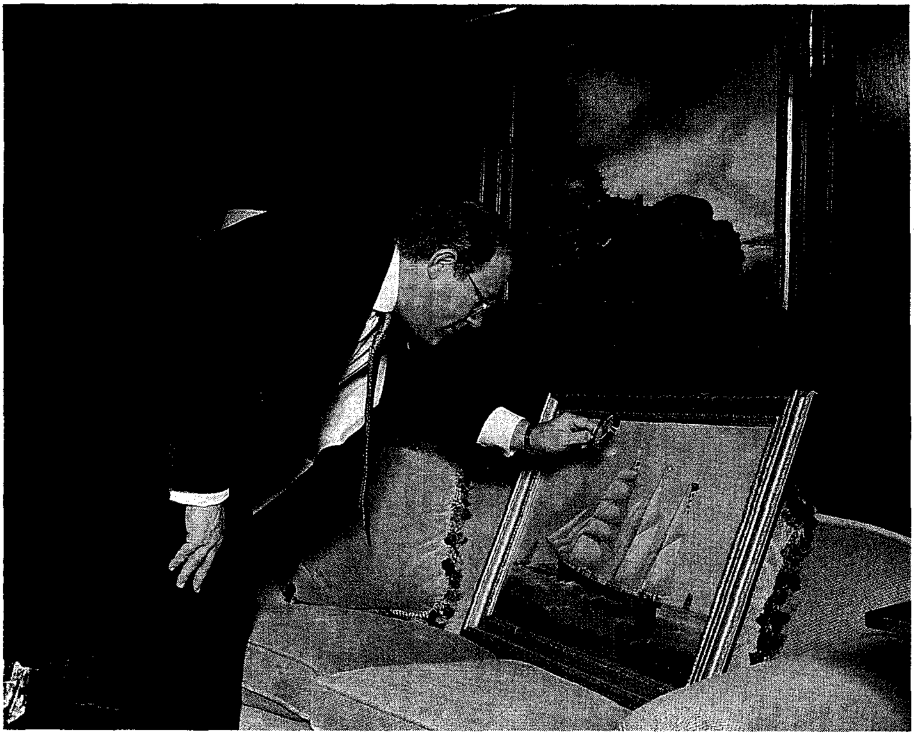
The current collecting frenzy has been compared to the Dutch tulip mania of the seventeenth century, when the Dutch aristocracy discovered tulips in the Orient and began importing them madly to Holland. Bulbs soon were fetching more than the average Dutchman made in a year. One trader paid half his fortune for a bulb, which he then hoarded in his greenhouse. Another offered twelve acres of land in exchange for one. A Dutch sailor went to jail for eating a tulip bulb, thinking it was an onion. But when the madness for tulips subsided, the bulbs plummeted in value, and lives were left in ruin.

Since the supply of available old masters and early-twentieth-century paintings is dwindling, those markets will probably remain strong, though Jeffrey Deitch of Citibank's Advisory Service concedes that interest in the "middle-level School of Paris"— including Laurencin, late Vlaminck, late Renoir, and Chagall—is "overheated." "A lot of professionals sit there horrified," says Deitch. On the whole, though, Deitch is confident.

Sotheby's auction-house chairman, John Marion, says that some of the criticism aimed at today's art recalls things said about the Impressionists and Post-Impressionists. "People thought showing those paintings was a joke," he says. "Now they're hanging on the walls of museums. Twenty years from now, many of these new works will be regarded as masterpieces."

Robert Hughes is probably the noisiest contrarian. "I do think there is a very grave risk of the contemporary market collapsing," he says. "You have a lot of hot names out there whose prices depend on the temporary agreement between the dealers and the new collectors. The new collectors are very fickle. When you're hot, you're hot. When you're not, you're not."

Gerald Guterman was startled to lose a recent bidding war for a Rembrandt. "It went past me so fast, I now know how insignificant I am," he says.



IN HIS OFFICE, INSPECTING A PAINTING OF THE *LADY ELIBANK*.

THESE DAYS, GERRY GUTERMAN consoles himself by thinking how much money it would have cost him just to keep *Portrait of a Young Girl Wearing a Gold-Trimmed Cloak* hanging on his wall: at least $20,000 a week, he says. That's the amount of interest the purchase price of the painting would have earned if he'd simply banked the money.

Guterman has become so absorbed by his art that he's trying to take Mondays and Fridays off to spend time with it. He keeps color transparencies in his office of everything he owns—so "I can talk to the paintings," he explains, sitting at his desk at Hanover Companies, on Park Avenue. Of course, work and the business of making money always intervene. "That's bullshit. Eight days is *bullshit*... ten days is *bullshit*," says Guterman to a troublesome business associate on the phone. Then he turns back to talk to a visitor about his favorite subject—art.

Disguising for success.

PHOTOGRAPHS BY TERRY O'NEI

DAYLIGHTING

GOING UNDERCOVER WITH GILLIAN FARRELL AND THE NEW PRIVATE EYES

BY NICHOLAS PILEGGI

WHEN THE MAN stepped into the foyer of the five-story Gramercy Park brownstone, he noticed a slight, red-haired woman in a pink party dress crouched on the floor picking up the contents of her spilled purse. By the time the man high-stepped his way past her and opened the inner door, the woman, rambling on apologetically about being late for a wedding, managed to scoop up her purse droppings, scramble to her feet, and follow him up the thickly carpeted stairs.

At the fourth floor, the man looked back to see if the woman was still following him. She wasn't. She was slipping an envelope under the door of a fourth-floor apartment. Moments later, as the man was about to enter a fifth-floor rear apartment borrowed from a friend, the woman called out from the floor below to ask the time. He hesitated a second, looked at his watch, and answered.

The man, a wealthy Wall Street lawyer, should have kept walking. It was a polite, reflex response that was about to cost him half of his total assets, or about $3-million.

The young woman in the party dress who followed him into the building was not some ditsy postdeb, but Gillian Farrell, a 32-year-old actress and one of the city's best and newest private detectives. Fifteen minutes earlier, Farrell had used the same ruse to follow the man's girlfriend to the same apartment.

"It was just a routine divorce case," Farrell says, "but you've got to improvise all the time. To me, being a detective is the next best thing to being onstage."

Farrell may be the city's only professional actress who moonlights as a private eye, but she is just one of thousands of sophisticated, street-smart men and women now working in a business once dominated by retired beat cops and ex-bouncers.

OVER THE LAST FEW YEARS, the private-eye business has ballooned. Demand for the city's 402 state-licensed private investigators has been so strong, in fact, that many of the most successful independent operators, such as Richard "Bo" Dietl, John McNally, and Irwin Blye, have had to employ dozens of additional investigators—specialists and part-timers, like Gillian Farrell—to keep up with the work.

In 1980, when the State Legislature passed the no-fault divorce law, many thought the days of private eyes breaking into motel bedrooms were over.

"They may not have to break down doors anymore," says Raoul Felder, one of the divorce lawyers Farrell works for. "But the equitable-distribution statute in the no-fault law turned divorce among the rich into a multi-million-dollar business. Sad to say, people will get divorced for money when you make it profitable enough."

The reason it is so profitable, Felder explains, is that equitable distribution means that a man or woman—usually the woman—is entitled to a fair share of the money the spouse has accumulated during the marriage. A woman married ten or fifteen years to a wealthy, successful man once had to settle for an alimony check but can now find herself with half of what her husband is worth.

"But even under the state's no-fault statutes, if the divorce is contested, and most divorces involving money are contested," Felder says, "you have to prove that there are grounds for divorce. And the grounds in New York are adultery, abandonment, or cruel and inhuman treatment."

"The couple I followed up the stairs," Farrell says, "is typical of the divorce

CRIME PAYS: *While a couple of C notes might have worked for Sam Spade, a busy private detective like Gillian Farrell can earn more than $1,500 a week. Most agencies charge between $75 and $100 an hour.*

cases we get. In the old days, detectives would have had to crash through the door and get a picture of the couple in bed to prove adultery. Today, all we had to do was establish that they were in the same apartment alone for a reasonable period of time and that they had the 'inclination' and 'opportunity' to commit adultery. That's why it was so important to find out exactly which of the apartments they used."

THOUGH DIVORCE CASES make up the bulk of detective work, the real-estate business has recently begun generating almost as much. That began when city landlords found they could evict tenants from valuable rent-stabilized and rent-controlled apartments if they proved the tenants had primary residences elsewhere.

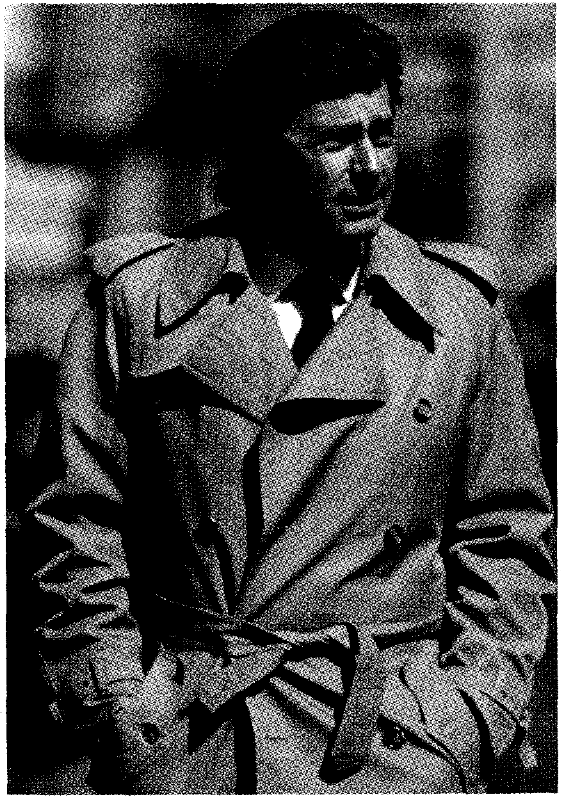
Irwin Blye, 52, who has specialized in getting the most arcane information for 30 years, says all that "primary residency" cases require is a little snooping. Board of Election searches prove where the tenant votes, and motor-vehicle-bureau checks show if he has a car registered to another address. Credit reports can reveal if the tenant owns any property on which he pays taxes.

Vincent Parco, 36, a state investigator until he went on his own in 1980, has also made a specialty of primary-residency cases. He has found not only a surprisingly high percentage of ineligible rent-stabilized tenants but quite a few millionaires with rent-controlled flats.

"Most of my employees are not ex-cops," Parco says, "but people who have worked for credit-card companies, banks, and brokerage firms. I feel if we can trace the money, we can find the people."

Brokerage firms and corporate executives are also using private investigators more than ever. Besides security and bodyguard work, private detectives are now being hired to check up on employees suspected of insider trading or corporate espionage.

One of the best known Wall Street investigators is Jules Kroll, 45, who employs about 70 full-time investigators in his New York offices. Many are ex-federal agents, but quite a few these days are businessmen, lawyers, Ph.D.'s, and even former investigative reporters. Kroll has been in business fifteen years and specializes in takeover investigations for target companies, investment bankers, proxy solicitors, and banks. It's expensive work. Checking up on a corporate raider costs a minimum of $50,000. The average fee runs closer to $250,000. Kroll recently got $367,000 from the GAF Corporation for work during a takeover bid.



STREET-SMART: *In the trenches with Irwin Blye.*

Bo Dietl, a former police detective and unsuccessful Republican candidate for Congress in 1986 (*New York*, August 26, 1985), says that *Fortune* 500 corporations now hire his Beau Security & Investigations to sweep executive offices routinely for bugs and phone taps. "Last month, we found a phone bug the size of a grain of rice in the offices of one of these companies."

One of the newest areas is medical-malpractice suits. Doctors, patients, hospitals, and insurance companies are hiring investigators who not only know scientific lingo but can squeeze information and medical reports out of hospital personnel.

David Barrett, 38, a Columbia graduate and former Vietnam medic, has worked on everything from hospital negligence to homicide. Last June, Barrett, who looks more like a scholar than a cop, surprised a gang of muggers when he opened fire and shot two of the six thugs trying to rob him outside his Village apartment building. He recently helped establish that injuries attributed to the defendant in a murder case by the medical examiner were actually old ones.

"I went to the M.E.'s lab with my own pathologist, who took fresh slices off the old tissues right out of Mason jars," he says. "That changed a black-and-white case into a gray case and acquittal."

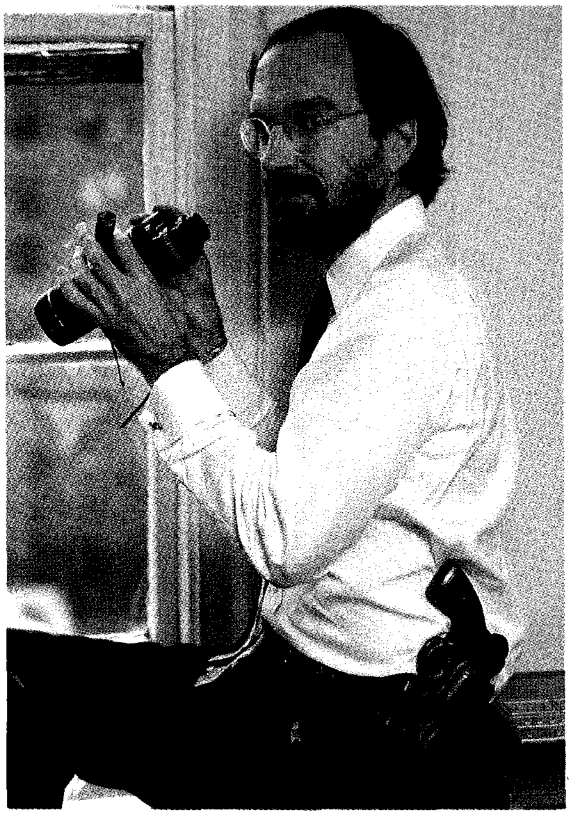
PRIVATE DETECTIVES HAVE ALWAYS been the expendable middlemen of the civil- and criminal-court system. Whether they were retired cops looking for a few extra bucks to supplement their pensions or morally murky toughs with brawn for hire, there was never much subtlety in the approach. All that has changed.

Today, the job is far too complex and the requirements too demanding for the kind of private eyes who populated the pulps. While a couple of C notes might have satisfied Sam Spade, a busy private eye like Gillian Farrell can earn more than $1,500 a week. Most agencies charge between $75 and $100 an hour for work on investigations and $50 an hour per person on surveillances.

"A good private detective can ge you anything from an unpublished phone number to Bruce Springsteen tickets," says Raoul Felder, the divorce lawyer. "They used to be almost al men, big guys, ex-fighters, ex-cops, and brawlers. The biggest problem was tha they'd sleep with the clients. You know sitting in a car all night with an angr wife watching her husband cheat. Today they come into my office wearing designer knockoffs and Paul Stuart suits. don't know whether they're clients o cops."

Gillian Farrell is one of that new breed. "I started about two years ago, because it beat waiting on tables betwee acting jobs," says Farrell, who tracke down Bo Dietl after she read a story abou his firm. Her first case was a "matrimonial." "I thought it would be a lark, ar

Photographs by Louis Psihoy



REAR WINDOW: *David Barrett's suspicious eyes.*

then I fell in love with it. It's like playing a new role every day."

During a recent week, Farrell played the part of a Todt Hill, Staten Island, bird-watcher in order to serve divorce papers on a wife-beating mob boss. She was also a wealthy Texan buying antiques to locate the secret warehouse of a deadbeat art dealer who had been hiding antique furniture from his partner. Later that same week, she went searching East Harlem crack dens, supposedly for her addicted sister. Backed up by Bo Dietl, whom she often works with, Farrell was really after a baby-sitter who had walked out with $150,000 worth of sable coats owned by the wife of a real-estate baron.

"People were flopped out all over the place," she says. "They were selling evrything just to buy some crack. Usually he dens are in abandoned apartments, with a table and a mattress on the floor, nd people spend three or four days. Girls do tricks in the room. They use all-light electricity. There's a big busiess in extension wires in these buildngs.

"After a few days, we came very close o finding the coats, but our client sudenly didn't want to pay us any more, so e ended the investigation. He was anther one of those really cheap millionres. Later, I found out that the baby-tter spent three days in the den and sold e coats for $600."

Farrell, who was born in New York nd whose father was an Irish-born bricklayer who helped build the Empire State Building, went to Amherst and transferred to Northwestern, leaving in her senior year to act and to marry her childhood sweetheart. Her credits include the role of Angel Dust in Roger Corman's cult film, *Rock 'n' Roll High School;* a tour with Roddy McDowall in *Harvey;* and Off Broadway work, including a lead in Richard Aellen's *Square One* at the Intar Theater, on West 42nd Street.

"I came back to New York in 1984 after my divorce and decided to start life anew," Farrell says. "I did small parts in theaters, auditioned for others, started classes with Uta Hagen and Geraldine Page, and tried out for anything I thought I could do. And that's what I'm still doing. Do you think I want to be a private eye for the rest of my life?"

This is no surprise to the detectives she works with. Buddy Dentato, a gravel-voiced former cop, says he has often found himself reading lines from *King Lear* and *The Voice of the Turtle* during surveillances.

"She's on the job," Dentato says, "but she's always getting ready for another audition, or some acting class. It's a shame. She'd make a great cop."

THOUGH MOST COPS she works with say Farrell's a natural, at five feet five and 105 pounds, she's not the partner they want along to break down doors.

"You can't use her on just anything," says Dietl. "She's a specialist, a boutique cop."

Even then, she can't always pull it off. Two weeks ago, Farrell spent a total of five hours and $190 of a client's money at a chic West Side hair salon eavesdropping on a woman suspected of having an affair. She came up with nothing. The hair-dryers and -blowers made it impossible to hear.

What she does have is "a great instinct about people," Dietl says. "She always seems to know when a couple is together, even if they're walking through the hotel lobby pretending they don't know each other. On surveillance, she's always switching into different hats or glasses or scarves. She's got a whole wardrobe in her bag.

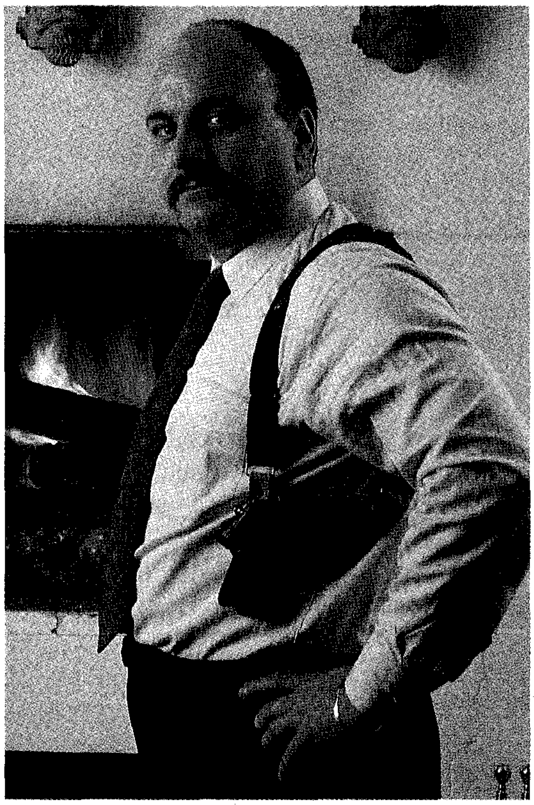
"She can go in anywhere and pretend to be anybody. She just walks into an office or an apartment building and begins throwing off different lies in different accents. It's hard to keep from laughing, but she gets what she's after. People will tell her things they'd never tell me.

"She can tail them for weeks, and they never know she's there," Dietl says. "Who's looking for a skinny little broad with funny red hair?"

"At first, most people are oblivious," Farrell says. "They don't notice anything. They're involved in their own world. Sometimes I walk right next to them. I sit beside them on the subway. I stand outside their apartments and follow them for blocks. I make calls feigning wrong numbers just to see if they are home. Nothing. They don't react. They're not looking for a tail.

"Of course, all this changes the minute they know they are the subject of a lawsuit or that their husbands and wives are getting ready to divorce them. That's when paranoia sets in and they start taking two buses and a cab to go three blocks. Since it's almost impossible to follow anyone in New York, with all the traffic and multiple-entry buildings, what we have to do is find out where our subjects usually go during a day and stake out the places. Let them come to us, so to speak."

Farrell is currently working on the



CRIMES OF THE HEARTH: *Starring Vincent Parco.*

ON FILE: *Between the credit-card companies and new private detectives, the original definition of individual privacy is fast on its way to becoming a nostalgic notion rather than a civil right.*

Bernhard Goetz defense with John McNally, the veteran first-grade city detective who now specializes in criminal-defense work. In the Goetz case, Farrell is interviewing potential witnesses and victims of subway muggings in an effort to find support for the Goetz defense.

McNally, who caught "Murph the Surf" and recovered the Star of India before retiring as a detective in 1971, says that Farrell has just the right temperament.

"IN THE OLD DAYS, you could walk into a squad room and you'd know everyone there. You could not only get your questions answered but you could go through the files," McNally says. "Now nobody will talk to you. To do it, you've got to have a more sophisticated employee.

"She's not threatening, and she seems to know just how to talk to people. That's very important. We have to be convincing, and Gillian is great at being convincing. If we play to a person's sense of fairness, it usually works."

Farrell refuses to carry a gun—"I grew up as a flower child, for God's sake; what do I want one for?"—but she is usually backed up by armed private detectives. Whenever she has felt threatened working alone, she says, she's been able to talk her way out of trouble.

"A couple of months ago, Buddy and I were on a house in the West Village all night," she says. "At about three in the morning, he had to leave for a little while. I saw two guys looking at me from across the street who, I realized, were setting me up. I went to a phone booth on the corner and beeped Dietl. There was no answer. I realized I was in danger, so I started talking to the phone. It's one of Uta Hagen's acting-class exercises.

"Instead of waiting, I decided to bluff them. 'What are you guys up to?' I said. 'And whatever it is, you better find a new way of doing it. I'm a cop.' One of the guys looked at me and said I was too pretty to be a cop. I said, 'We come in all shapes and sizes—now beat it.' They did."

Most of Farrell's street encounters haven't been ominous, just awkward.

"Every time I was on a surveillance or pretending to be somebody else, I kept running across this girl from my Geraldine Page acting class," she remembers. "I kept giving her the cold shoulder. First, it was a Madison Avenue antiques shop where I was following an 80-year-old man whose wife insisted he was cheating on her. The old guy wasn't cheating, but his wife kept paying us money to have him tailed.

"The next time, I met her at the Columbus Avenue flea market, where I was following the girlfriend of a rock star who was supposed to be shaking him down for support payments for their kid. I followed the woman and the baby to a city shelter, where, it turned out, they had been living.

"The last time I saw her, I was delivering a pizza to an East Side apartment building in a matrimonial case. I was telling the doorman that there must be somebody home since they'd just ordered the pizza when my friend came off the elevator. She took one look at me holding the pizza box and walked right by."

Whether Gillian Farrell ever gets her big break and becomes a star is uncertain. She recently met the casting director of ABC while on surveillance. He was so taken with her he asked her to come in for an interview and possible audition.

"He said I was just like *Moonlighting,*" Farrell says, "but I haven't heard from him since."

While Farrell's escapades may sound as goofy as TV fare, they do raise questions. Today, there may be as many as 3,000 men and women roaming the streets spying on cheating husbands, checking up on where people live, looking into their hospital records, examining their phone logs and bank accounts, and following anyone anywhere for $50 an hour.

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DOUBLE IDENTITY: *Gillian Farrell makes the big switch.*

But, maintains lawyer Richard Emery, a ten-year veteran of the New York Civil Liberties Union, unless something is done by the Legislature to protect the laws of privacy, "we will soon have no privacy at all.

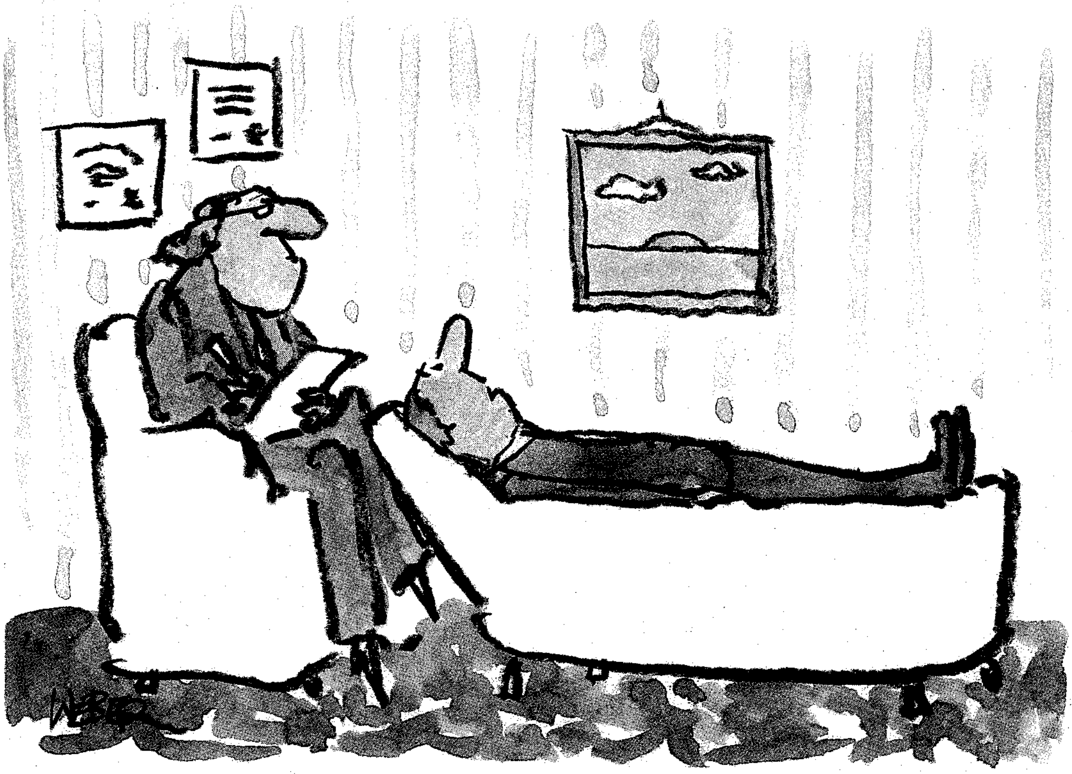
"We've come to a point where sophisticated private investigators, using everything from shoe leather to computer technology, can invade every aspect of our lives. They can analyze our body fluids, our creative processes, our most private medical matters," Emery says.

"They can pry intc where and how we live foı our landlords, and what we do after work for our employers. The bi thrust against this invasion of privac must be fought in court and the Legislature, or there will soon be nothing private in the computer age."

SO LONG AS PRIVATE INVESTIGAtors stay within the law, the privacy question isn't likely to become an official concern. Bu between credit-checking companies and these new privat eyes, the original definition of individu privacy is fast on its way to becomin a nostalgic notion rather than a civ right.

"It's very simple," Irwin Blye says. " you don't want anyone to know yoı business, then give up Social Securit your driver's license, credit cards, tel phone, apartment, and bank. Otherwis your life is an open book. There are r more secrets." ■

Photograph by Louis Psihoy



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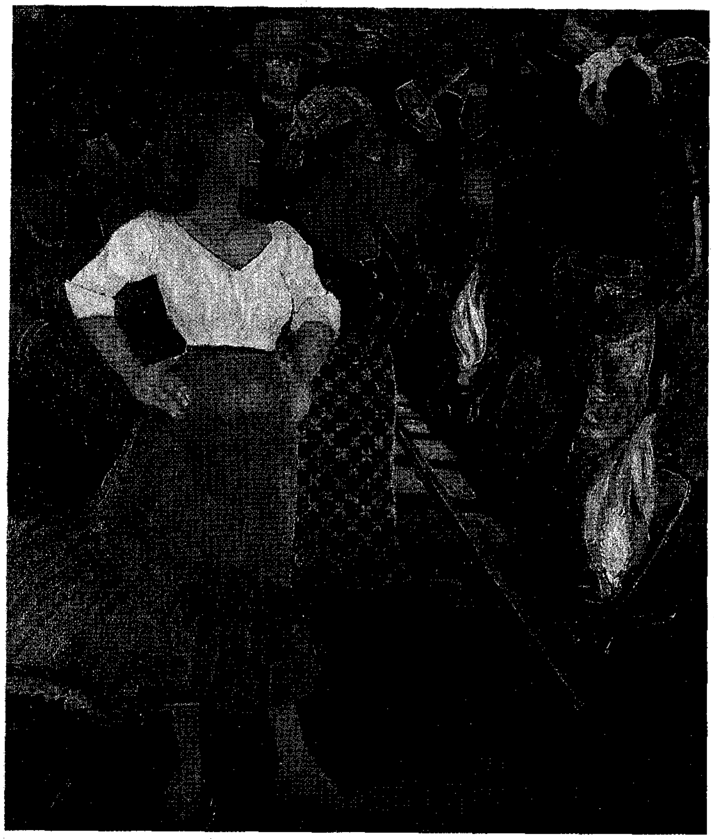

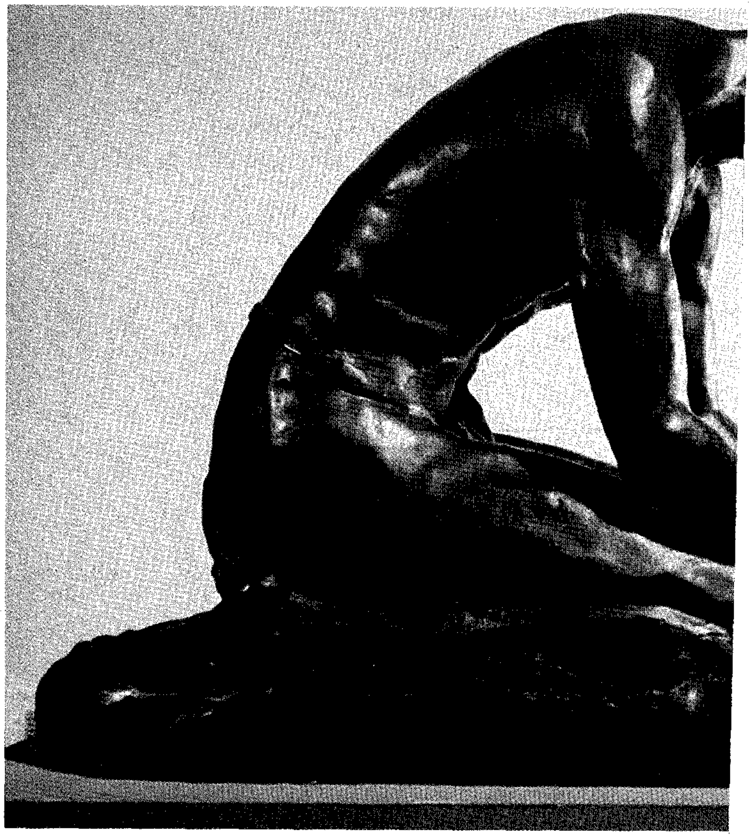

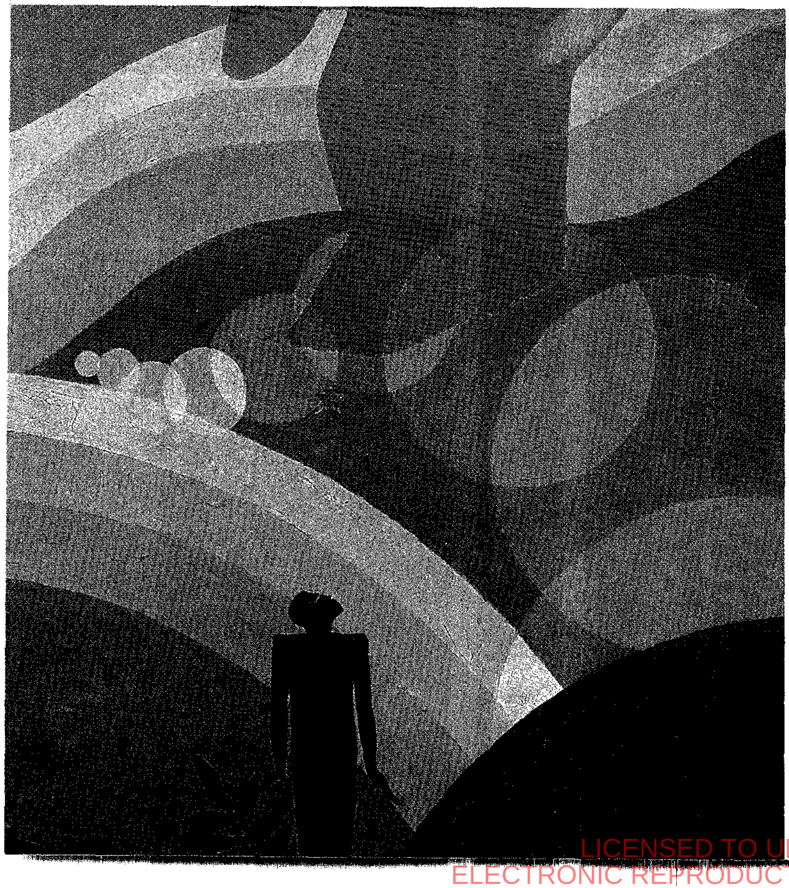

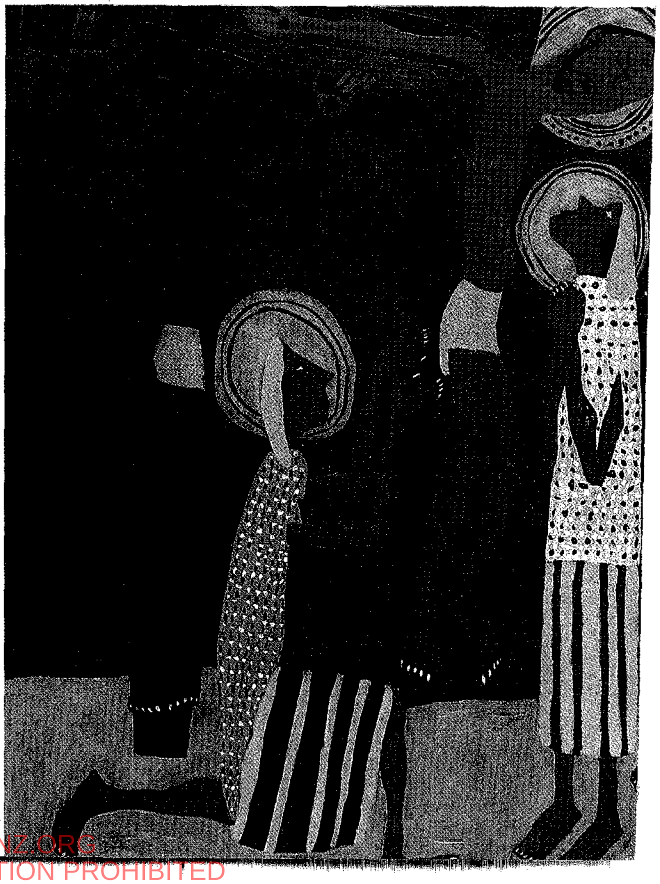

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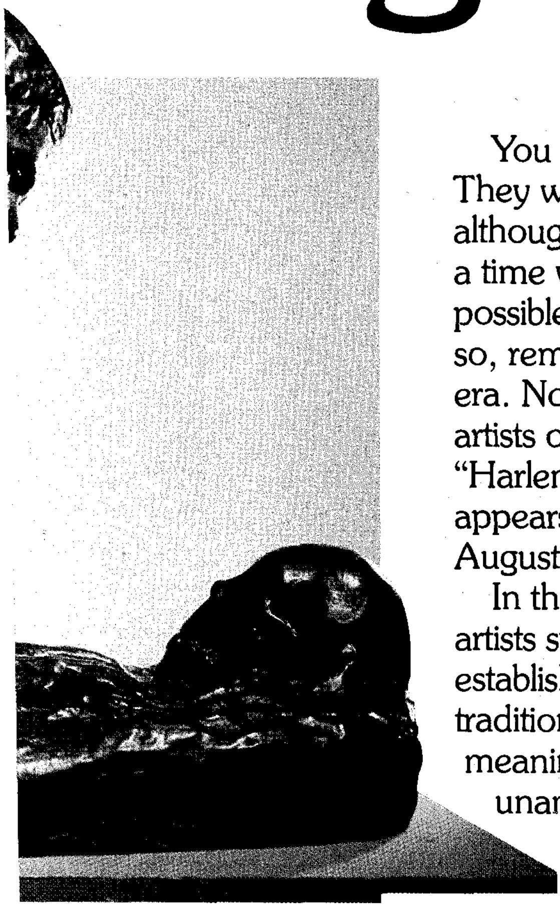

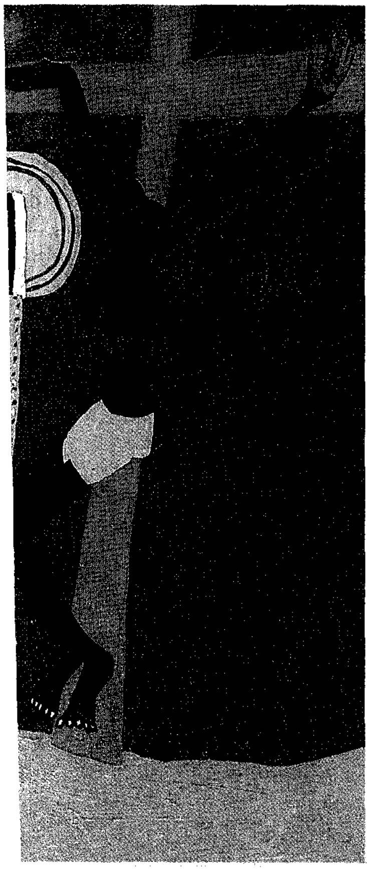

You are looking at the works of pioneering black artists. They were born at a time that now seems remote—although the last of them died only a few years ago. It was a time when the world was young, and anything was possible. We call their time "The Jazz Age," and, in doing so, remind ourselves of the great black musicians of that era. Now we can remember, and honor, the great black artists of the time in a fascinating new exhibition titled "Harlem Renaissance: The Art of Black America." It appears at the Studio Museum in Harlem through August 30, 1987.

In the Twenties, the black musicians had it made; the artists still had to make it. The musician was following an established jazz tradition while the artist had to create a new tradition. The question, "What, in *visual* terms, is the meaning of the black experience in America?" wasn't just unanswered—it hadn't even been asked. They were truly making a beginning.

That's one reason we sponsored this exhibition. In our business as in yours, we are sometimes forced not merely to be innovative within an established tradition (that's easy) but to create a wholly new tradition (that's hard). It is helpful to us, and we hope to you, to be reminded by artists like these that the job can be done—beautifully. We, too, can make a beginning.

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(upper left) THE JOHN HENRY SERIES: THE DRESS SHE WORE WAS BLUE. Palmer Hayden, c. 1944-1954, oil on canvas, 36" x 29". Collection of The Museum of African American Art, Palmer C. Hayden Collection, Gift of Miriam A. Hayden. Photograph by Armando Solis. (upper right) THE TALKING SKULL, Meta Vaux Warrick Fuller, 1939, bronze, 42" x 30" x 18". Collection of The Museum of Afro-American History. Photograph by Rudolph Robinson. (lower left) THE CREATION, Aaron Douglas, 1935, oil on masonite, 48" x 36". Collection of The Gallery or Art, Howard University. Photograph by The Center Gallery, Bucknell University. (lower right) MT. CALVARY. William H. Johnson c. 1939, oil on board, 27¾" x 33⅛". Photograph by Michael Fischer.

JIMMY'S MET

HOW GOOD IS THE TUNE LEVINE'S CALLING?

BY PETER G. DAVIS

FOR A MOMENT, JAMES LEVINE actually sounds as though he means it. "Maybe someday they'll think I was crazy," says the Metropolitan Opera's artistic director wistfully, "—putting all this work and energy into an art form in decline. Frankly, I'm not at all sure that it isn't a losing battle."

Levine has every reason to feel gloomy. Troubles with singers remain a constant headache. The available pool of big-voiced international stars continues to shrink, making it increasingly difficult to cast the Wagner-Verdi-Puccini operas that have always been the Met's livelihood. Too many key artists routinely cancel contracts at the last moment. Major singers who should be in their prime suffer from vocal burnout. Promising younger singers perform like automatons, musically and dramatically out of touch with the nineteenth-century repertory as it recedes further and further into the past. To fill the vacuum onstage, "creative" director-designers have grabbed the spotlight and turned themselves into opera's new superstars, titillating audiences with reinterpretations of the classics that are often perverse, sometimes meretricious, frequently both. Only a handful of the Met's new productions of the past several seasons have been popular successes, and most have been scathingly criticized by the press. And, as usual, the money to produce this outrageously expensive art form is scarce.

These are only some of the harsh facts that Levine faces daily, but they do not depress him for long. Soon he is his bubbly, optimistic self once again, eager to stress the positive and point out the good things that today's Met has to offer. The overall repertory, although hardly adventurous, still strikes a reasonable balance between the familiar favorites and less popular, but artistically important, revivals.

The effort to woo more major singers is apparently beginning to pay off—for better or worse, the 1987–88 roster contains a generous quota of glamorous names: Pavarotti, Domingo, Sutherland, Marton, Battle, Te Kanawa, Kraus, Ramey, Norman, Freni, Carreras, Milnes, von Stade, Behrens, Cossotto, Dimitrova, and Tomowa-Sintow, to list some of the most prominent. Levine also proudly talks about the Met orchestra, which he has built into one of the best in the world. Administratively, too, the Met seems to be functioning more smoothly since Bruce Crawford became general manager in 1985. The $8-million deficit incurred under Anthony Bliss's reign has been nearly wiped out, and while taking a quick glance around the house last month, I saw many more happy faces among the staff than when I last looked.

The larger problems refuse to vanish, though, and the situation only seems t be aggravated each time the Met raise the curtain on a new production. If on accepts the notion that international opera companies must be run according t the museum principle, and that artisti excitement can be generated only by visually stimulating and theatrically provocative restagings of the standard repertory, then the Met is in grave trouble.

Today, new productions define and se the tone of operatic management, an the major statements at Levine's Met i recent years have been, with few exceptions, fiascoes—more than enough t topple at least three regimes in Vienn where music is serious business. Franc Zeffirelli, Jean-Pierre Ponnelle, and Ot Schenk are now the company's preferre directors, and they have been responsib for a high proportion of the Met's curre offerings. Ten examples of their wo were on display this season: four ne productions and six revivals. Despite d ferences in taste, temperament, ar background, all three directors are ba cally conservatives whose productior by now, have created a house style.

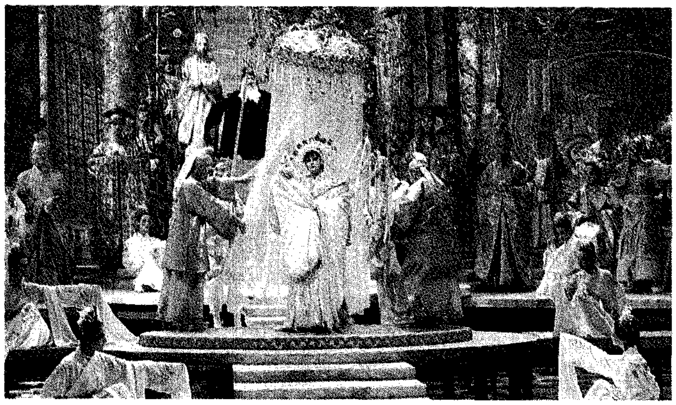
To many critics, this one included, t florid romanticism of Zeffirelli's *Tura dot,* the soft-core symbolism of Po nelle's *Manon,* and the comfortable tr

PHOTOGRAPH BY DANA FINEM

Levine (with towel) and general manager Bruce Crawford.

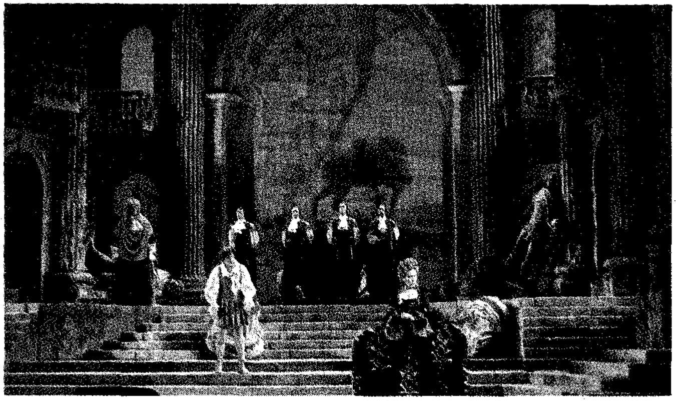
Sygma

OUT OF TUNE: *The new productions at Levine's Met in recent years have been, with few exceptions, fiascoes—more than enough to topple at least three regimes in Vienna, where music is serious business.*



GLITZY: *Zeffirelli's florid romanticism in* Turandot.

GLOOMY: *Schenk's true-to-Wagner approach to* Die Walküre.



GRUESOME: *Ponnelle's 1985 sets for* The Marriage of Figaro.

ditionalism of Schenk's *Die Walküre* and *Die Fledermaus* add up to the same thing: decorative spectacles that only superficially explore the musical and dramatic essence of the operas they are supposedly serving. The stage is filled with expensive-looking sets, but nothing serious, purposeful, or significant ever seems to happen in front of them. Worse yet, many of these glossy goods arrive in New York secondhand; except for *Die Walküre,* the Met's new 1986–87 productions were merely recycled versions of what these busy directors had already staged in Europe.

LEVINE, OF COURSE, sees things differently. For him, he says, Wieland Wagner always represented the ideal, "the only designer-director I could generalize about and say that almost everything of his I saw was a success." In view of the productions the Met puts on today, this actually sounds ironic. Does Levine ever think of Wieland's spare, abstract, theatrically exciting, and rigorously disciplined conceptions of the 1950s as he enthusiastically hugs Zeffirelli after yet another Met extravaganza? If Levine really *is* serious, perhaps he is a captive of the Met's conservative audiences and wealthy patrons, who demand that opera be easy on the eyes and untroubled by challenging theatrical concepts. Sometimes he suggests as much.

"We have a culture," he says, "in which people applaud scenery when the curtain goes up. At the Met, this is an instantaneous isn't-it-pretty reaction, and most people never go beyond that—to them, the scenery and costumes are the production. I regret this. Obviously, to you and, God knows, to me, the full measure of a production is drawn from the experience you receive from the singing and the acting within this setting and how all that relates to your expectations and knowledge of the piece. And my experiences watching our new productions this season, from the house and the pit, have not been all that negative.

"The critics call Zeffirelli's *Turandot* foolish and frivolous, but Franco doesn't see it that way. He thinks he tried to evoke an imaginary, legendary China—and, yes, one populated with real people. That's why he devised the ritualized disrobing during the Riddle Scene to show how Turandot gradually becomes unprotected and vulnerable. In theory at least, I find this idea valid and workable, but perhaps that's not the way it looks to some people."

NO, IT DID NOT look that way to me; nor, apparently, did it look that way to many others: On opening night, this scene actually got a round of laughter. In *The New Yorker,* Andrew Porter described Zeffirelli's fanciful inventions as "parodistic effects" when he summed up the production: "The Met," Porter wrote, "as if to demonstrate contempt for the drama that Puccini believed he was writing, has replaced it with busy, grandiose spectacle, accompanied by music of monotonous, meaningless loudness." Significantly, Donal Henahan, in the *Times,* had no comment at all to make about the contributions of the conductor, the orchestra, and the chorus. Levine was understandably miffed at being left out, but when the Met stages a circus like Zeffirelli's *Turandot,* in which musical values, le alone dramatic ones, are made to appear virtually irrelevant, could he really have been surprised?

As a repertory compan that plays seven performances a week, the Me cannot afford to experiment with avant-garde productions that must accommodate a variety of casts an still hope to enjoy a lon house life. But that hardly excuses an approach that blatantly presents the sets a the star of the show, no matter who happens to be singing in front of them. more subdued variation of this sceni philosophy seems to motivate the ne *Ring* cycle, which was initiated this season with *Die Walküre.* This time, the concept, directed by Schenk, designed b Günther Schneider-Siemssen, and approved by Levine, is advertised as "trad

Photographs by Beatriz Schil

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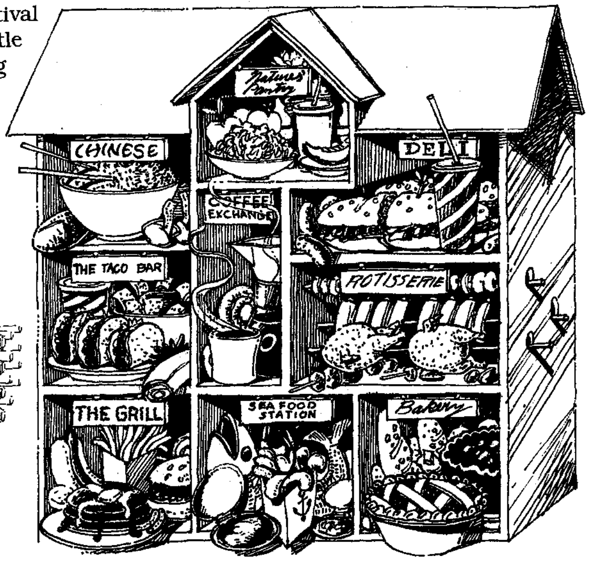
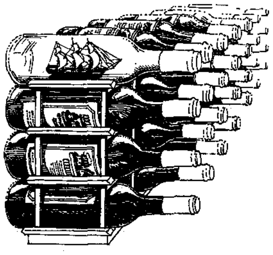
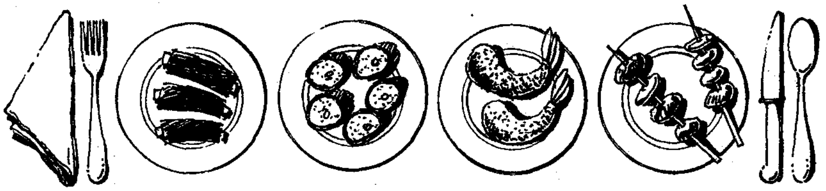
Big Kitchen. A food festival made up of eight little eating stops purveying oysters on the half shell, burgers, salads, even Chinese food. On the Concourse. M-F 7-7 & Sa 9-5 (some areas close earlier). 212/938-1153.





Tall Ships Bar. Hearty hot stews & sandwiches, cold salads & fine wines by the glass amidst mahogany, glass, brass. Vista Hotel. L M-F 11:30-3, D M-F 4:30-10, drinks 'til 1:45 am daily & Sa-Su 4 pm-12:45 am. Reservations. 212/938-9100.



The Hors d'Oeuvrerie. Small-portion delicacies from around the world to enjoy with cocktails—or order several & call it a meal. Fabulous views with every bite. Live music daily from 4:30 (dancing 'til 1 am). 107th floor, 1 WTC. B M-F 7:30-10:30, drinks from noon on Sa, brunch 12-3 on Su. No reservations required except for brunch. 212/938-1100. No denims; jacket and tie required.

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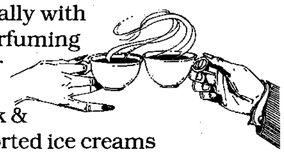
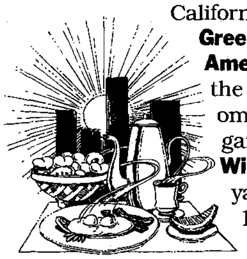


American Harvest. Food & wine from around America & a menu that changes with the seasons. Vista Hotel. B M-F 7-10, L M-F 11:30-2:30 & D M-Sa 6-10. Reservations. 212/938-9100. No sneakers or jeans.

Next time begin with breakfast. At the Vista, have Philadelphia scrapple, Vermont sticky buns, California granola with strawberries at the **Greenhouse**, M-F 7:30-10:30; or the **American Harvest**, M-F 7-10. Ride up to the **Skydive**, 1 WTC, 44 floors up, for omelets & a view, M-F 7-11. For elegance & NYC at your feet, reserve at **Windows on the World**. Watch the city yawn and stretch and begin its day. 1 WTC, 107 stories high, 7:30-10:30 weekdays.



The perfect beginning (or ending) to any meal: The Deck. Daily 9:30-9:30 (open until 11:30 pm Memorial Day-Labor Day). $2.95 for adults, $1.50 for kids & senior citizens. Phone 212/466-7377 for Deck information, 212/466-4170 for a copy of our self-guided walking tour brochure.

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STAR TROUBLE: *"The Met's main problem is not that we must play seven times a week or that we are locked into an impossible subscription system," says Levine. "It's simpler than that. It's singers."*

tional," "faithful to Wagner," and free from the scourge of avant-garde "interpretitis" that afflicts so many Wagner productions today in Europe. What the audience actually sees is a stage virtually devoid of dramatic ideas. For Joseph Horowitz, who blisteringly dismisses the Met's *Die Walküre* in the current issue of *Opus,* the whole production—sets, action, singing, and conducting—is "stillborn." Porter, more politely, describes the staging as "neutral," waiting to be vitalized, if the Met gets lucky, by singers of "majesty and significance." Considering the present dearth of Wagnerian voices, that wait will probably be a long one.

IF ONE PRESSES LEVINE, HE SOON BEcomes thoroughly impatient with music critics, who, he feels, judge the Met's productions hastily and superficially after seeing just one cast in one performance. "What are we talking about?" he asks testily. "What twelve critics write, which is rarely a consensus? How the audience reacts? What my mail says? About my personal preferences? How the second performance went compared to the first? How the production plays a year later when we revive it with a completely different cast? All I know is that, for me, the physical aspect of any production is inextricably bound up in who happens to be onstage and what they happen to be doing in this particular performance."

Levine is fudging the central issue—the basic character and integrity of a production—but he does have a point, and he uses the 1985 Ponnelle *Marriage of Figaro* production to illustrate it. Even house officials will secretly admit that Ponnelle's grimy-looking sets are hideous and that their tunnel-vision design is a practical miscalculation for the Met's proscenium stage. But the individual performances by this season's cast were mostly magical, making one almost forget the scenery.

Trying to pin down Levine on the subject of opera production is difficult and probably, in the long run, futile. Directors and novel theatrical concepts may dominate the field today, but Levine's orientation toward opera remains essentially musical, not visual or theatrical. In this respect, he follows the tradition of Toscanini rather than maestros such as Mahler, Klemperer, or Karajan, musicians who staged their performances as well as conducted them. If the Met ever takes a more progressive attitude toward operatic production, the impetus is unlikely to come from the artistic director.

LEVINE'S STRENGTHS LIE ELSEwhere, not only in the orchestra pit but in the delicate business of nurturing singers, working with them and spurring them to their best efforts. But today, when he talks about the state of singing, there is despair in his voice. "The Met's bad casts? Fine. A critic has every right to say he thinks this or that is bad, but I wish there was more understanding out there about the real state of the world. This is a bloody war, man. Where are the great Verdi-Puccini tenors? You couldn't say they were numerous in the 1950s, but there were *some.* Today, if we want to cast these operas, it's not a question of 'We'll take a Bjoerling for this, a Del Monaco for that, a Tucker or a Di Stefano.' There is virtually no choice any longer. But we still have to perform Verdi and Puccini—we have to keep these operas alive.

"And it's not only Italian opera. I would love to do a new *Tristan,* but with whom?" Here Levine's off-the-record analysis of the vocal liabilities of today's most plausible candidates for Isolde is devastating. "What are we talking about here? Are we talking about a living thing? Are we talking about Flagstad, Traubel, Varnay, Nilsson? Hardly. But what should we do? Close? Perhaps it's foolhardy for the Met to embark on a *Ring* cycle when Wagner voices are so scarce. But this is an international house, and we've *got* to play the *Ring,* a cornerstone of nineteenth-century art. If we don't keep these things in front of the public the best way we know how, they will die."

Even the sternest Met critic would have to agree that Levine's passionate speech is not just melodrama. Voices that can sing nineteenth-century opera effectively, at least in a 4,000-seat house the size of the Met, are close to extinction. And yet Verdi, Wagner, and Puccini continue to be the composers who sell tickets—even now, when the Met posts casts that make connoisseurs gag. Ironically, what the company does best these days are the operas outside the mainstream repertory, works from the distant past like Mozart's *La Clemenza di Tito,* or operas closer to our time, such as Berg's *Lulu,* Britten's *Billy Budd,* and Poulenc's *Dialogues of the Carmelites.*

Many reasons could be advanced to explain this situation, and here is one theory. Berg, Britten, and Poulenc are still relatively contemporary figures, and their operas remain close to us. The musicians who knew and worked with these composers continue to perpetuate their performance traditions, and singers identify immediately with their musical language. Mozart, Handel, Monteverdi, and Rossini, on the other hand, are sufficiently distanced from us that their operas can be approached without inhibitions and preconceptions—everything from authentic re-creations to drastic updatings will strike contemporary audiences as valid if the execution is vital.

VERDI AND WAGNER, though, are caught in the middle of this operatic continuum. The culture from which they came is still comparatively close to us, but it is gradually fading from sight. Bit by bit, what we think of as authentic operatic vocal style from the nineteenth century—French, Italian, or German—is becoming diffused and diluted. Soon it will disappear entirely, and that prospect, Levine says, "drives me personally crazy."

Levine perceives his role in all this a that of a one-man rescue team, frantically gathering up the vocal remnants stitching them back together, and hoping that the fabric will not be irreparabl torn before some miracle produces a new generation of Verdi-Wagner singers "The Met's main problem," he says, "i not that we are a victim of the international opera syndrome or the fact that w must play seven times a week or that w are locked into an impossible subscrip tion system. It's simpler than that. It' singers. Sure, there are still plenty o great voices, but they are not properl trained or developed. They don't g slowly enough, they have no one to teac them tradition and style, they have no where to go to learn interpretation, the have no place to turn when they get int vocal trouble.

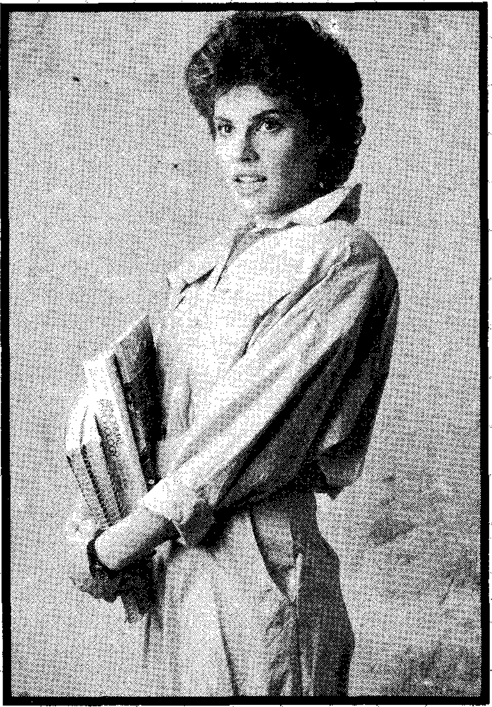
"That's why the Met today is half school. It is. Fifty percent. I put neo phytes on the stage and teach them m self, right here, as part of our artist-deve opment program. What else can we do Thirty years ago, I could have sent prom ising young singers to any number small German opera houses to learn th basics, but European companies no lon er employ or develop the musical a stage staff to do the job. Somebody recently told me, and I hope he's right, that by nurturing the artistic quality of a generation of singers, I have made a bigger dent in this crisis than the rest of my coleagues combined."

Levine also takes heart from the reaction of an under-40 audience that does not have the norm of an older operatic culture in its ears, and he constantly compares the present unfavorably with he past. Although the new *Die Walküre* was not well received in the press, every performance, Levine claims, got a warm eaction from the public. Why? Certainly not because the singers were so wonderul or because the scenery held them enaptured for five hours. "Because," the onductor says, "there's a whole new ang out there, and they want to *hear* the loody piece. They don't go back to Wieand Wagner's time, and they are not sayng, 'If only Nilsson, Vickers, Rysanek, nd Hotter could be onstage.' When I ear that kind of reception from an audince, I think that what we're doing may e worthwhile after all."

SURE, I GET DISCOURAGED. EVery day I walk in here, it's the same. This singer is sick. This singer has canceled a contract because that role is now out of his repertory. This one just ever showed up. What should I do? hrow in the towel and play chamber usic? I will, eventually. But in the eantime, I really do believe something happening. Wasn't it good for us to do erlioz's *Les Troyens*? To perform a masrpiece like *Lulu* over and over again? n't it good to have a legendary musiian like Manuel Rosenthal conduct *Carelites* with this special cast and preserve on videotape? Isn't it good to revive *lly Budd*? And then we did *Tito* and *omeneo,* important operas by Mozart at had never been in our repertory fore."

Levine needs to catch his breath, so I oll down the Met's executive corridor the office of the Met's general managlately the private domain of Anthony ss but now occupied by Bruce Crawd. Former president and chief execue officer of the ad agency BBDO Interional, Crawford now holds the reins he largest opera company in America. e does not need to look around very g to see that, in little more than a year, wford has established a completely v management style at the Met. Bliss the house in a way that might be deibed as Reaganesque decentralization. chose the best people he could find to d the various departments—media, d-raising, special projects, and all the —but then left them alone to set up r own domain and work out their

NEW YORK STYLE



"Two years ago, I decided that I'd had enough of the rat race of my job. It wasn't an easy decision, but now I'm back in school. Since I carry a full load of classes, and spend my free time studying, I like to dress comfortably. But as a 30 year old woman, I have a life outside college. It's a top priority to shop where I can find terrific clothes that keep up with my college life, and whatever I'm doing after I close my books." Sure to pull a high grade: the 100% washed crinkle cotton jumpsuit. Perfect for the woman who rates an A-plus. Prices at other stores don't pass the test. At Designer Liquidators, get it for a lot less. Along with beautiful dresses, blouses, suits and accessories. All current designer fashions. All at discounted prices. With personal touches not found often enough. Like expert wardrobe consultation. And pleasant, attentive service. The smart place to shop in New York.

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HOUSECLEANING: *In little more than a year, Crawford has established a completely new hands-on management style at the Met.*

own ways of doing business. Even Bliss and Levine apparently lived in separate worlds, meeting only when necessary. Eventually it began to fall apart. No one appeared to be in charge, daily crises went unchecked, singers were unhappy, waste permeated the house, and the deficit mounted.

Crawford vowed to change all that, and so far he seems to be succeeding. He is very much a hands-on general manager, eager to be directly involved in every phase of the operation—even the artistic side, when it comes to offering advice, negotiating with singers, and taking an initiative that does not conflict with Levine's prerogatives as artistic director.

TO DATE, CRAWFORD'S BIGgest coup has been signing up the elusive Carlos Kleiber, who will make his American opera debut next season conducting *La Bohème*. Crawford also keeps tabs on singers who are making a stir in Europe, in hopes of bringing the best of them to the Met as soon as possible—Cecilia Gasdia, for example, this year's first Juliette. "This is part of the general manager's job," says Crawford. "I don't know about you, but it seemed to me that for years I was hearing the same dreadful Italian tenor at the Met in one performance after another, except that each time he appeared under a different name. That sort of thing has to stop, and our budget for singers must be spent with more direct knowledge of what we are actually getting."

Crawford is aware that the Met's artistic policies in the areas of repertory and production have been looking rather stale lately, and he hopes to see a gradual change there too. Not much progress should be expected over the next five years, but the standard fare will be spiced by a triple bill directed by Peter Sellars consisting of Schoenberg's *Erwartung*, Debussy's *Le Martyre de Saint-Sébastien*, and a third work still to be decided; a new *Salome*, directed by Nikolaus Lehnhoff; Handel's *Giulio Cesare* for Kathleen Battle and Tatiana Troyanos and Rossini's *Semiramide* for Marilyn Horne; a new production of *Der Fliegende Holländer*, designed by Jürgen Rose and directed by August Everding; and finally, after much delay, the world premiere of John Corigliano's *A Figaro for Antonia*.

SOMEWHERE IN THE FUTURE, there is a project that has Levine positively jumping up and down with joyous anticipation: the much-discussed revival of the Mini-Met, a smaller house for works of an intimate, contemporary, or experimental nature that would be impractical to perform, financially and artistically, in the large auditorium. "We are talking very seriously about this," says Crawford. "Until quite recently, it wasn't even a possibility because of the deficit, but now that is behind us, and the prospect for a small house looks promising."

Crawford had better hurry if the Met wants to keep Levine, who apparently has made the Mini-Met his top priority. "When I reach the end of my current contract in 1991," he says, "I will have done for the Met everything I could—at least in terms of my own development and what I hoped to do in order to help the Met get through this difficult transitional period. By then, I would only want to take on major Met projects that seemed to me to make total artistic sense. And of course, I would continue to do a certain amount of guest-conducting and recording. But I want to devote my principal energies to new music—mainly to re-inventing the Kroll Opera with Peter Sellars."

Now, there is a noble aim and, coming from Levine, an astonishing one. The legendary Kroll Opera, which flourished briefly in Berlin between 1927 and 193 under the leadership of Otto Klempere and was motivated by the loftiest artisti ideals, presented many of the era's mos important new operas, and was noted fo bold, experimental productions. If Levine truly envisions a comparable Mini-Met and can actually bring it off, the New York's operatic life will be greatl enriched. Sellars, whose controversia opera and theater productions have generated equal amounts of praise and ou rage, would seem to be Levine's natur co-director for this project.

"Peter and I talk endlessly about it, Levine enthuses, "and our spirits are e actly on the same wavelength. Imagine—to work in a place where you can develo things on an entirely different scal where you won't need huge voices have production values that must fill up yawning space for 4,000 spectators. W can stage new operas of all kinds and all sorts of experimental ways. We wou have the luxury of playing them until get them right, or discard them if it tur

IDEAL PURSUIT: *There is a project that has Levine jumping up and down with joyous anticipation: the revival of the Mini-Met.*

but they're not worth repeating. We can even add to that repertory intimate eighteenth- and nineteenth-century works too small for the main house.

"If it ever becomes clear to me that such a small house will be an impossibilty, then I will just have to leave the Met. After this contract period is up in 1991, I would see the future here as just more of he same. But as long as the projects Bruce and I have worked out are still on he table and as long as I continue workng with the singers I'm nourishing and I ee my work with Sellars starting—as it will in two years when we put on the triple bill in the big house—I feel that omething very exciting can eventually be developed."

EXACTLY HOW SERIOUSLY ARE we to take Levine's vision of a Mini-Met pulsating with avant-garde theatrical and musical experimentation? Although he has always been actively enaged with the music of the twentieth cenury's old masters—Stravinsky, Schoenerg, Berg, and the others—there is othing to suggest that, as he approaches he age of 50, he will suddenly devote himelf to the latest trends in contemporary musical theater. On the contrary, everyhing about Levine's career at the moment points in the opposite direction.

As he reduces his Met conducting ommitments and increases his worldide visibility by performing and recordng the standard symphonic repertory ith the prestigious orchestras of Vienna nd Berlin, Levine suggests that his longnge goal is far more conventional, prectable, and unoriginal: to achieve staus as an international superstar conuctor in the mold of a Bernstein, arajan, or Solti. That must be a very trong temptation for Levine, especially nce all the machinery to realize such an mbition is in place and functioning moothly. Sellars, though, predicts better ings for his future collaborator.

"Sure, Levine could go that route, but I on't think he will," says the director. "Af devoting so much time and energy to e Met, he has earned the chance to do mething really important for himself, d at the finest level. That is hard to do hen you're dealing with the built-in probns that beset any huge opera house like e Met—historically, it's never been easy run the big game in town and be artistily interesting. The Met imports so many ssive, glossy, theatrically stupefying productions because that's the going thing right now on the international opera market. Levine's too bright to swallow this sort of thing much longer. Eventually, he will get the small theater he wants, and when that happens, you'll see another dimension to a very serious musician."

A GENEROUS ASSESSMENT. OF course, to the general international opera public, Levine has been just that all along—a serious musician whose performances may occasionally have been criticized but whose gifts have never been questioned. No one disputes the value of his contributions to the Met over the past fifteen years, and they have often been enumerated: the vast improvement of the orchestra and chorus, the careful overall musical preparation of each production, the expansion of repertory to include many important operas never staged before by the Met. With that important work accomplished and positioned, he has put the company on hold. Next season promises few surprises or fresh adventures: *Das Rheingold* and *Siegfried*—two more installments in the Schenk/Schneider-Siemssen *Ring* cycle—and a new *Il Trovatore.* Looking further into the future, there are the handful of novelties that Crawford mentioned and little else to whet the appetite as we wait for Levine's Mini-Met to become a reality, if it ever does.

Levine long ago proved his value to the Met. He is a brilliant musician, a tireless worker, and a born collaborator who could always distinguish diamonds from paste. When, as a conductor, he is given the very best materials to work with, the results are usually exceptional. He does not appear to be an imaginative administrator, let alone an innovative impresario who can seize the moment and, no matter how unpromising or daunting the prospects may seem, create something new and exciting from it. After Levine became the Met's music director, in 1976, he was essentially building, repairing and adding to an existing structure. That activity has now wound down, and his new era as artistic director has already begun to resemble a custodianship rather than a time of creative growth and progress. Perhaps, considering the formidable problems facing any international opera company today, there is no other choice. As Levine darkly puts it in one of his more candid moods, "This is a terrible period for opera." ■

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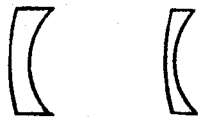

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By Corky Pollan

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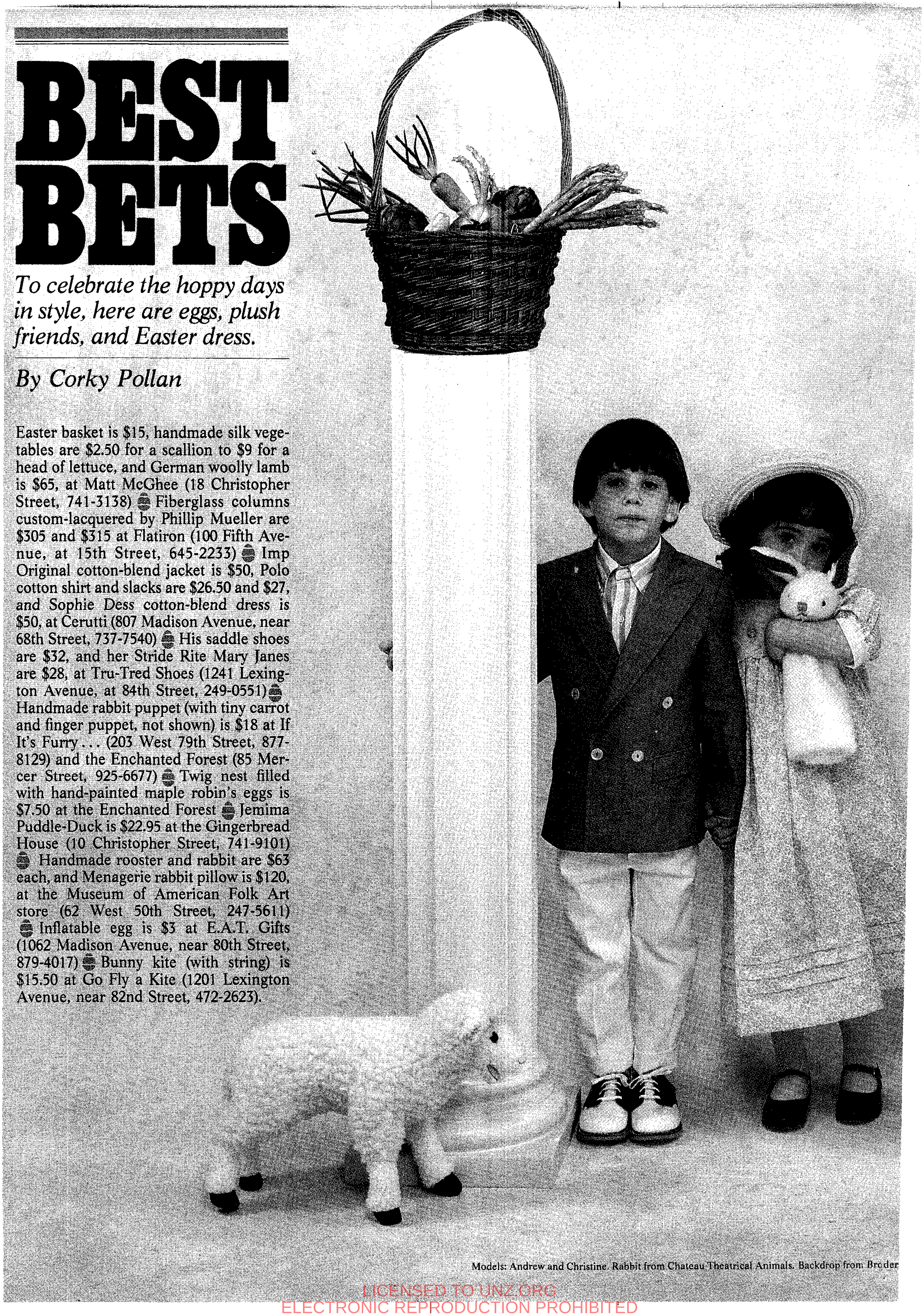


Models: Andrew and Christine. Rabbit from Chateau Theatrical Animals. Backdrop from Broder

PHOTOGRAPH BY FRANK SCHRAMM

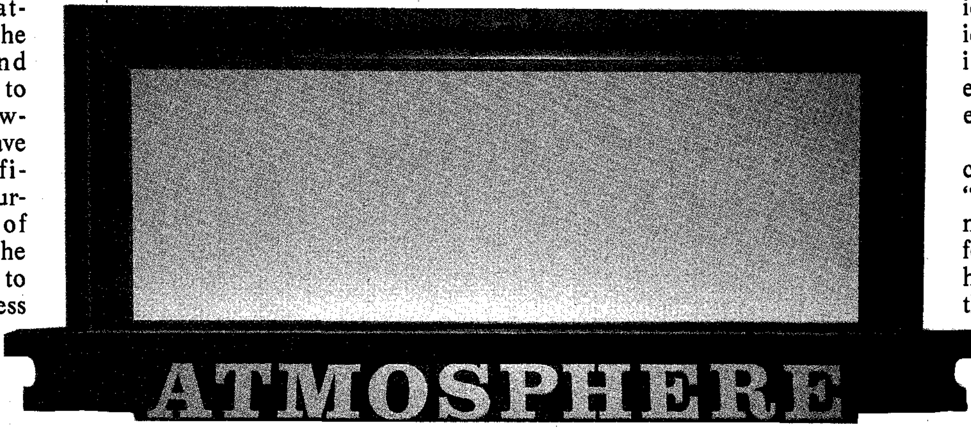
Art/Kay Larson

THE GOOD, THE BAD, AND THE UGLY

"...Neil Jenney is one of the best and most unsettling painters of his generation. His show at Barbara Mathes is an event..."

Neil Jenney CONSIDERS HIMSELF A REALIST painter. The next question is, What is real? To Jenney's mind, "realism" is a kind of painting that has content, that addresses itself to issues of modern life.

He has a notion, for instance, that landscape painting isn't what it used to be. Could Cézanne have pursued Mont Sainte-Victoire with such devotion to its solidity if every argument between nations had threatened to reduce the mountain (and much of France) to radioactive powder? Could he have had such confidence in the enduring structure of hills and trees if he had been forced to bear mortal witness to their essential nature as space and probability?



OUT OF THE BLUE: *One of Neil Jenney's "Atmosphere" paintings.*

Such questions are only a little bit hyperbolic—and anyway, hyperbole seems to be in abundant supply at the end of the twentieth century. At the moment, what is real is the Bomb, which exerts itself as an idea. The actual bombs waiting in holes in the earth are only latent energy—they don't really "exist" until they blow up. Measured against the reality of the idea, all of material existence seems suddenly weightless.

It's appropriate, I suppose, that Jenney's paintings are notoriously elusive. Among other things, he had a bad experience with a German dealer some years ago and is now reluctant to let work out of his studio. Barbara Mathes Gallery persuaded him to relinquish two sets of paintings that between them cover some fifteen years of his career. Since Jenney is one of the best, most unsettling, and most original painters of his generation, this show, small though it may be, is an event.

Mathes has assembled three green, or "Bad," paintings from the late sixties, four "Atmospheres," and one "Morning," some of them never shown outside Jenney's studio. (There was no room in the gallery for the paintings that secured his fame: exaggerated landscapes like those in the "Biosphere" series, seven yards long and less than a yard high, presenting a gun-turret view of heartbreakingly beautiful earth and sky. Another "Atmosphere" is appearing in the Whitney Biennial, along with the tall vertical *Venus From North America,* pointed now toward the stars.)

The green paintings are propositions about cause and effect, or, as Jenney describes them, "things relating to other things." He began them in 1969, when he stopped doing sculpture and looked to Pop for an example of an art with social content. It's typical of his eccentric but astute habits of analysis that he considers Pop a category of "realism." It's also typical that what is "real" in the green paintings is the conjunction of two sets of schematic and otherwise unrevelatory images. The chain saw and felled logs in *Saw and sawed,* for instance, imply action at a distance. *Rake and leaves* is a kind of short poem about autumn. In *Husband and wife,* the couple are obliquely face-to-face, their features cartoonishly contorted by an argument; Jenney later did a second, much better version in which the figures merely turn away from each other.

Jenney insists that, appearances aside, he's not a conceptual artist. "All art has a concept," he once told me; "it's either a good concept or a bad concept." In *Saw and sawed,* an action (the sawing) must be inferred after the event; the viewer supplies the narrative, which exists in the painting only *in potentia.*

Early in the seventies, Jenney deliberately kept his brushwork crude (he calls it "bad drawing") to subdue its potential to overwhelm content. A good "Bad" painting is one in which the image has been stripped down to a proposition so radically simple that it invokes the elemental; a not-so-good one is merely simple. The success of a "Bad" painting, in other words, is equal to the scope of its idea. And yet the idea exists in the image. Mind and eye cannot be severed.

When Jenney decided to switch to "good drawing," he needed a theme forceful enough to hold its own against the exquisiteness of paint. He chose the elemental landscape, usually endangered by an equally elemental force atomic weapons. But the Grand Guigno of a painting like *Meltdown Morning,* in which a pink mushroom cloud hovers on the horizon, tends to obscure the weigh Jenney gives to the idea.

The "Atmosphere" paintings, empty a they are, are almost as full of content. Beginning in the mid-seventies, Jenney did about a dozen of these, all in characteristically heavy black frames. Each fram has obviously been hand-painted—brus tracks are still visible—but the oil pain inside looks like vinyl and seems un touched by human hands. It's not muc of a "picture" anyway, just a haze of co or that gradually fades into a haze of an other color. This effect is nowhere as pro nounced in reproduction as it is in from of the painting; Mathes says that peopl constantly ask where in the frames th lights are mounted. The technical feat b which two colors optically blend togethe without looking mixed is the painting tour de force (and a carefully guarded s cret). Jenney invented this method to cr ate the background in the "good pain ings," and it successfully mimics the wa the colors of light merge in the earth air.

Painting from private collection. Courtesy Barbara Mathes Gall

The "Atmospheres" are marvelously minimal. They are nothing but what they seem, and their seeming is everything. Curiously, the more Jenney emphasizes the illusion, the more "real" these pictures appear—like naturalistic portraits of light and space. You fancy you can even pinpoint the time of day and the state of the weather. A purplish gray turning to mustard yellow at the "horizon" represents a Western-style dawn. Teal gray and yellow suggest sunrise in a different part of the country, perhaps the East, where particulate matter changes the air's density. In the most daring of these pictures, Jenney reverses the usual hierarchy of brightness, setting a light-gray band over a dark-gray "sky": dayight filtering through clouds.

It takes a little effort to see the "Atmospheres" as propositions, but that's what they are. Their melodrama is muted by their perfect clarity. They are distillaions or essences of atmosphere: not paintings "about" an idea, but paintings hat *are* an idea. Like all of Jenney's "good" paintings, they register a shift in modern attitudes toward nature. Céanne's doubt was directed at the act of painting, which seemed to him incapable f containing the factual weight of Mont ainte-Victoire. Jenney's doubt is directd at the material world, which seems about to dissolve under the priority of thought and the authority of the painted illusion.

The theatrical "landscape" inside Jenney's frames is made up of nothing but paint and light. His version of the American Sublime is a celebration of the transcendence of mind. (851 Madison Avenue, near 70th Street; through April 25.)

ONLY THE GHOST OF A LANDSCAPE haunts **Gregory Amenoff**'s dense paintings, which are "fields" in several senses of the word. A field is, first, a place of boundaries. Within the physical limits of the canvas, Amenoff has perfected a technique that requires abandoning what the mind knows and letting his hands create a pattern of ebb and flow. In the past, this wanderlust produced rivers, mountains, trees, forests, lakes, streams, hills, and valleys of paint, evoking a sense of place without quite specifying one.

Now this chain of painterly incidents is no longer tightly forged. Traces of architecture—planes and open spaces, and decidedly nonorganic angles—have inserted themselves into Amenoff's rich vistas. As good as they are, these pictures refuse to tell you what they are "about." By letting his hands meander as they will, avoiding any conscious mimicry of nature, Amenoff has skirted the terrain staked out by Arthur Dove, Marsden Hartley, and Charles Burchfield. This tactic has consequences, good and bad. His pictures are undeniably intelligent but also strangely silent, as though the painter's will and opinions—as though "mind"—had been deliberately left out of them. (Hirschl & Adler Modern, 851 Madison Avenue, near 70th Street; through April 29.)

NEW YORK'S MURALS ARE NOT THE ONLY city artworks threatened by forces out of anyone's control. **"Monumental Woes,"** the exhibition and booklet put together by the Municipal Art Society, presents a grim picture of the fate awaiting public sculptures: heads and arms broken off, holes etched in bronze by acid rain and pigeon droppings, marble turned to powder by air pollution, crusts of green or black corrosion disfiguring metal skin, graffiti spray-painted on stone. We take our urban monuments for granted, but some of them may not be with us long. Through its "Adopt-A-Monument" campaign, the Art Society, which is funded largely with private money, is asking for help. Angels have already adopted several sculptures, but others can still be had, for four figures, or five, or six. (457 Madison Avenue, at 51st Street; through April 25.) ■

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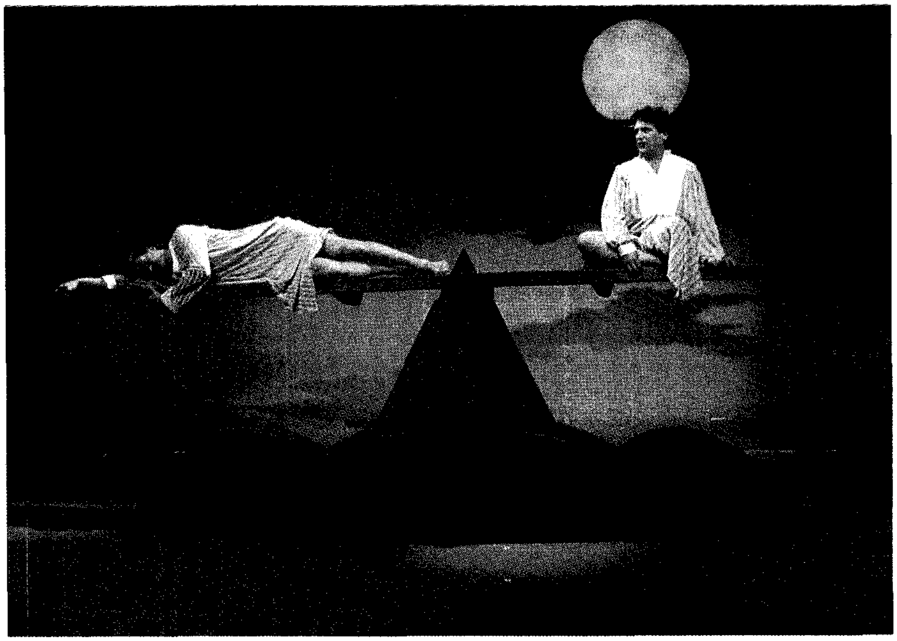
PLAYING IT SAFE

"...Although *Safe Sex* has moments of wit and genuine sentiment, it seldom lets you forget it is superficial, not penetrating..."



FRIENDS AND LOVERS: *The seesaw as metaphor in Harvey Fierstein's trilogy.*

Photograph by Peter Cunningha

I HAVE NO IDEA WHETHER HARVEY FIERSTEIN, the author and star of **Safe Sex,** practices safe sex—oddly enough, condoms go virtually unmentioned in this evening of three one-acters—but he sure as hell practices safe theater. There is nothing in these plays to give offense to any but the most rabid heterosexuals or homosexuals. The male lovers do not kiss—they barely touch; there is not even a comic S&M scene as in *As Is,* and no one onstage comes down with AIDS. The straight characters may be a bit dense, fleetingly hostile, but not virulently antihomosexual, and there is not much verbal straight-bashing, either. The plays in *Safe Sex* reek of goodwill; unfortunately, they don't smell much sweeter as drama.

What made *Torch Song Trilogy* such an absorbing play was the conflict in the protagonist between drag queen and good little Jewish mother's boy, between promiscuity and monogamy, between accepting or not accepting a lover's bisexuality, between keeping or giving up an adopted son. Because Fierstein's earlier work was content to be specific, more flagrantly personal, even parochial and contentious, it managed also to be universal. Because *Safe Sex* tries so hard to be ecumenical, humanitarian, concerned with Issues, it keeps veering into preachment and platitudes.

In the first playlet, *Manny and Jake,* a cruising homosexual, Jake, attempts to pick up a raptly immobile one, Manny, on a nocturnal pier. Manny, a carrier of AIDS, is praying to be able to kiss again. Jake (John Wesley Shipp) is willing to have sex anyway, but Manny (John Mulkeen) refuses. There just might be a play in this vignette, if only Fierstein were not trying for prose poetry and his good intentions didn't pave the road to the usual place. Also if the inspiration for the prose poetry were Baudelaire or Rimbaud, not "Ten Little Indians"; we get far more than ten variations on "Ten grown men standing in a bar looking at each other [for "one another"]; nine grown men...eight grown men," etc. And what is the payoff? "One grown man stands in a bar looking for someone to look at." That isn't enough for all those refrains and incremental repetitions. It is lovely to aim for high, poetic prose—even to stick Ada Janik's anodyne but irrelevant and distracting music in the background—but not if you fall on your face.

In the second playlet, *Safe Sex,* two former lovers, Mead and Ghee, are reunited partly by the fear of AIDS, but Ghee recites a list of prophylactic rules that Mead denounces as excuses for aloofness. Their jockeying for ascendancy is symbolized by the effective image of two men on a seesaw. Already, however, cuteness sets in as the brightly painted playroom teeter-totter protrudes from a motley cloud (scenery by the cutesy John Falabella, who has plastered the stage with papier-mâché torsos and adorable cloudlets) and the two men wear babyish nightshirts (costumes by the not much better Nanzi Adzima) so that the characters resemble cherubs in a comic-strip heaven. It is Fierstein who plays the drag-queenish, censorious *embourgeoisé* Ghee, while John Wesley Shipp does the proletarian, butch, and devil-may-care Mead.

The play has nothing much to say about AIDS except to claim wistfully that it has transformed homosexuals from an exciting secret society into part of the mainstream—"We were gay, and now we're human"—followed by the even more dubious proposition "At last we have safe sex, safe for *them.*" Otherwise, it's mostly a mundane lovers' quarrel full of bitchy remarks that trivialize its awesome context: "I wanted you so badly!"—"Not bad enough to wash." Again, "I've seen dogs fall in love with spots of grass where you've walked," the recurrent joke being Mead's not showering enough. And, once more, it's as if there were no such thing as what the organizers of National Condom Week called "living with latex."

Finally, the *pièce de résistance, On Tidy Endings,* in which Marion, the remarried widow of (wife for sixteen years), and Arthur, the lover of (for three years), Colin, a purportedly great man who has died of AIDS, fight it out, legally and emotionally over the possessions and memories of the deceased, and even, to an extent, the affection of his son. Marion and Arthur who met Colin after he was stricken, and cared for him as selflessly as Marion allegedly never could have, are really decent people who respect each other, so that the playwright has to work up trumpery hostilities between them—spuriou outbursts and sappy reconciliations—until he reaches a predictably crowd pleasing ending in which everyone, including the aforementioned young son reveals himself as all-understanding, and

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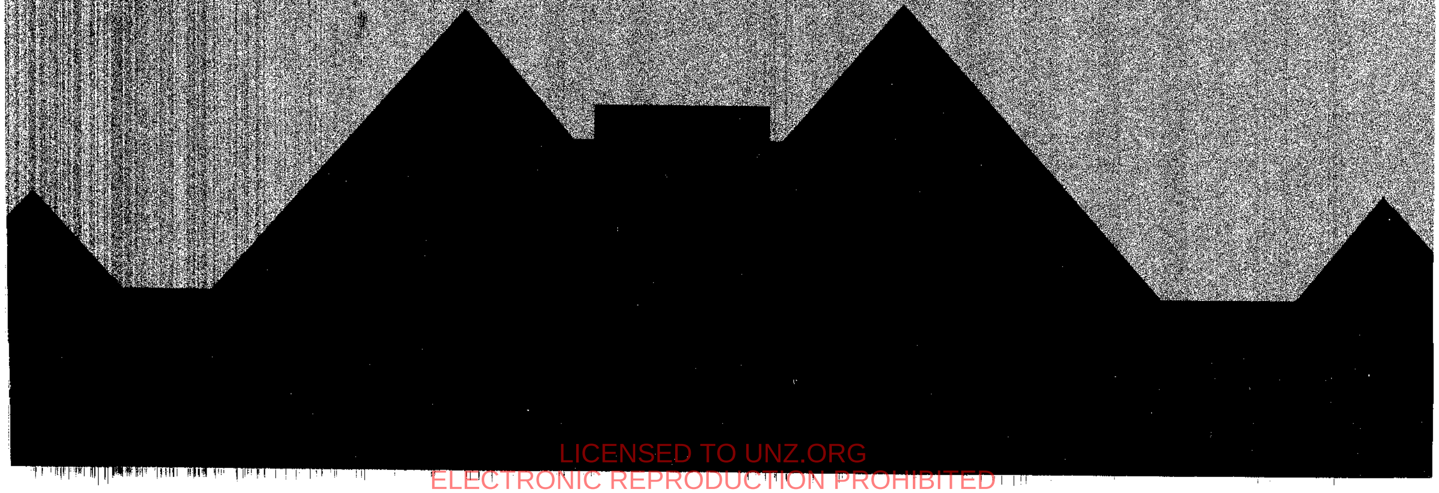

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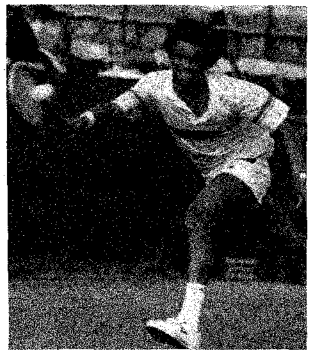

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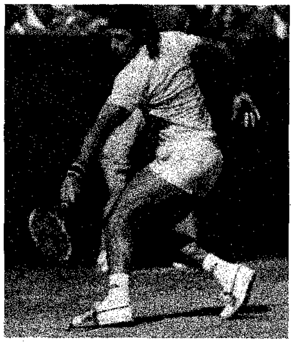

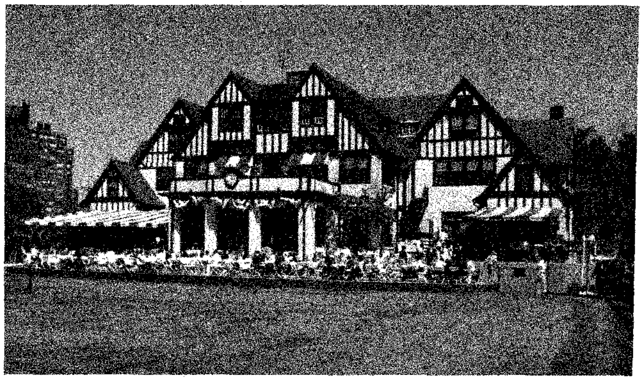

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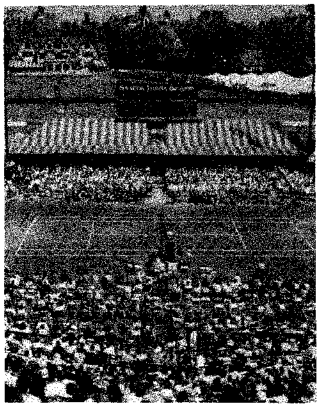

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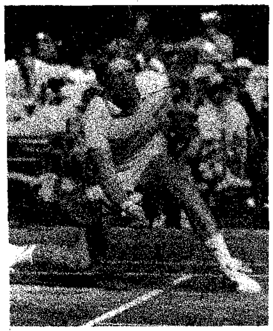

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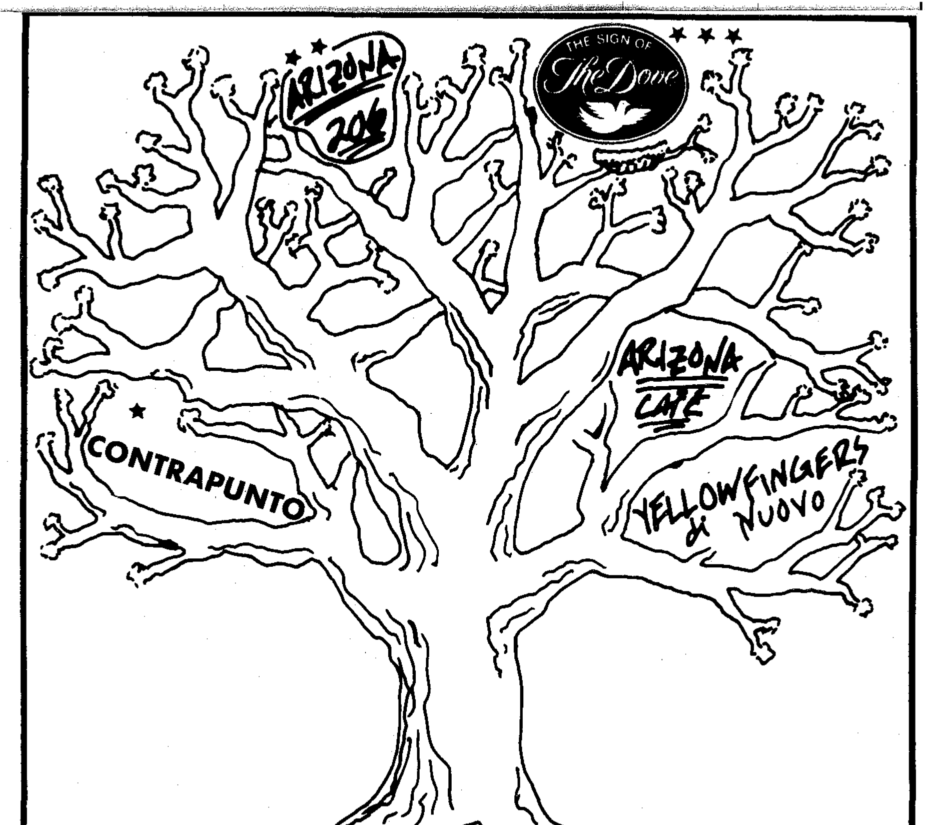
brimming over with tea and sympathy.

Even more than daring and outspoken, Fierstein wants to be commercial. When Marion assures the chubby Arthur that he doesn't look any fatter, he replies, "Marion, you'll never know it, but my belt knows it, my pants know it, my underwear knows it. My stretch socks have stretch marks." This is humor low and generalized enough to suit audiences of every persuasion, except the fastidious. It would help a little if Arthur were not self-servingly played by the author, who once again drags out his super-lovable drag-queen persona, and if Anne De Salvo, as Marion, weren't so coarse-grained, often shrewish, and sometimes inaudible.

Although it has moments of wit and a few even of genuine sentiment, *Safe Sex* seldom lets you forget that it is superficial and manipulative rather than penetrating. Yet one cannot get mad at Harvey Fierstein: There is something almost endearing about the way he enjoys feeding himself the best lines while reveling in mock self-depreciation. Had the play been directed more astringently by Eric Concklin, and been kept in a small Off Broadway theater, one might have been more willing to play along.

Tent Meeting, WRITTEN BY THREE ACtors for three actors—the same ones, and no coincidence—is a bizarre, you might even say weird, play. It concerns a family of traveling evangelists—actuall escaping ones—in which the father, Ed Tarbox, who fancies himself more in the image of God than other men, has just made his skeptical and somewha patricidal son, Darrell, help his sister Becky Ann, kidnap back her baby, whom they had turned over to the University o Arkansas. For Becky Ann, who may o may not be subnormal, has mysteriousl produced a child with virtually no vita organs and not that many nonvital ones either. One of the play's funniest moments occurs when the doting mothe celebrates in the family trailer, now safely in Canada, her baby's one-mont birthday. Having just lovingly sung to th raised left end of her heavily swathe bundle, she corrects herself and th baby's position, and proceeds to talk t the right end.

Make no mistake, this isn't a play fc people who'd want the Bakker cas dramatized. This "Reverend" Ed receive letters from God via the mails and othe wise, and will proclaim the baby he bap tized Jesus O. Tarbox the risen Christ in tent meeting at Moose Jaw, Saskatch wan; Becky Ann, whom Ed declares th reincarnated Virgin, insists the baby is girl and calls her Arlene Marie; Darre thinks the baby should be put out of i misery with a baseball, and offers it choice of his famous fastball or h famous curveball. God's letters becon



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more and more puzzling, e.g., "Make no friendship with an elephant keeper if you have no room to keep an elephant." From his dark night of the soul, Ed invokes God: "I'm thinking of how you will look if I read out these letters—especially the one about the elephant."

Tent Meeting is a combination sick comedy, moron joke, and shaggy-God story, and fairly low on the scale in any of those categories. But it is—at times gruesomely, at times almost serenely—funny, though not so often as it is merely unhinged. The main problem is that the trio of author-actors is better in its histrionic capacity (Rebecca Wackler, Levi Lee, and Larry Larson are perfect in their parts) than in the authorial one. Thus the play tries to be simultaneously supernatural and debunking, absurd and believable. This makes it look more like clever, scatty improvisation than like something planned with a purpose other than providing its southern cast with a bravura vehicle. The confusion around the baby extends to our own mouths: We don't know which side we're laughing out of, and eventually stop.

There is good design from Andrew Jackness (set), Walker Hicklin (costumes), and Paul Gallo (lights), and Norman René has directed with appropriate zaniness. The play's ending in Moose Jaw eminded me that, though he is too modest to list it among his credits, Mr. René lso directed *Moose Murders*. Those ishing to recoup that loss might consid-r *Tent Meeting*—though better crafted, a easonable, albeit insane, substitute.

n brief: **Crackwalker,** BY THE CANADIAN x-actress Judith Thompson, features Joe nd Sandy, a lower-class couple that huniliate and beat up on each other. Therea, a young Indian retardate, sleeps on heir couch; a bit of a whore, she either educes or is raped by Joe—their stories liverge. Her guy, Alan, who sleeps on he floor, is a wimp, Joe's toady, and a loset homosexual. Sandy, who has just een puked on by the drunken Joe, drives lan out into the night, where he succors bleeding Indian who just crawled out of e sewer. For his effort, the Indian tries rape him. Having also heard the requite number of "f---"s and poetic monogues, I found it time to leave. . . . **Stand-p Shakespeare** was an anachronistic llage of Shakespearean snippets from ll over, artfully or oafishly scrambled by e Canadian actor Kenneth Welsh, and ften set to abominable soul and R&B usic by Ray Leslee. Under Mike Nichs's direction, Welsh, Taborah Johnson, d Thomas Young were the mediocre d charmless performers, though in a al play, Welsh can act. All of this eek's plays were contrived by actors as aywrights; on balance, I think they ould stick to acting. ▬

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TARTED UP

"...There are plenty of bad buildings going up. What makes these two stand out as a pair is their intimately related phoniness..."

IF THE NUBBY LINEN JACKET WEREN'T A wrapper for a real-estate brochure, it would be just right for a slim volume of privately published poetry. According to the cover letter sent by the Park Tower Realty Corporation, the firm views the brochure about its collection of New York office towers as a way "to share the story of our company and the architects who create the masterpieces that have allowed us to develop 'the Art of American Building.'" Prominent among the buildings described in the promotional volume is the recently completed, 36-story Park Avenue Tower, designed by Helmut Jahn, at 65 East 55th Street.

The equally lush volume produced by Gerald Hines Interests, the Texas-based developer, for its brand-new office tower—known as 53rd at Third or the Lipstick Building—is no less effusive: The 34-story ellipse, by John Burgee and Philip Johnson, is described as "a bold new skyline identity."

If the pearl-gray prose and four-color photographs in these two high-toned handouts were the measure of architectural art, we could rest assured that New York had entered a new Athenian era.

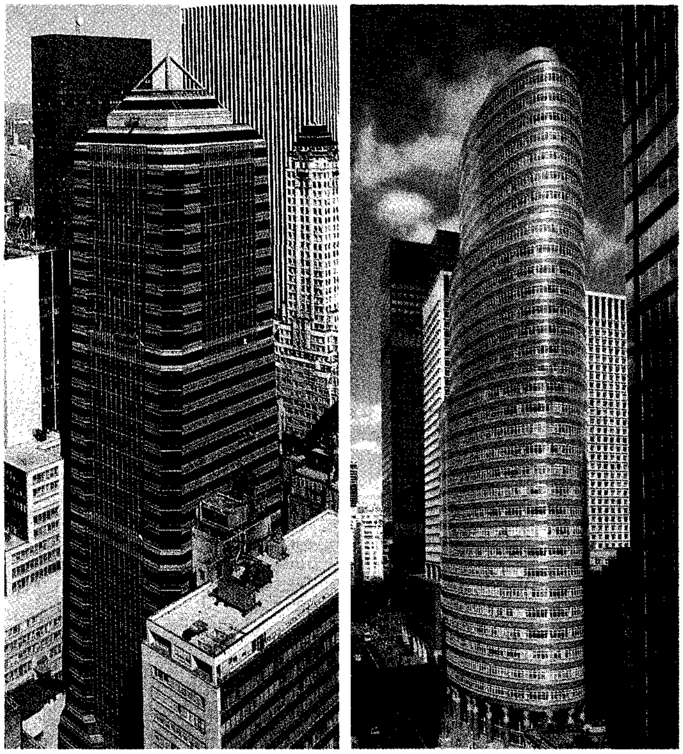
Well, you can't tell a building by its book. And now that these two buildings are officially open for business, neither can hide behind promotional promises. On the street—which is where it matters—these towers turn out to be not just plug-ugly but dangerous.

For openers, densely built neighborhoods make these buildings' dubious design attributes invisible to New Yorkers without wings. More serious, the architects' airy disregard for their buildings' surroundings have made these two towers a threat to what remains of New York's reputation for quality architecture.

There are plenty of bad buildings going up in this city. What makes these two stand out as a pair is their intimately related phoniness. Both claim to be much more than they are, and they do it with such self-assured vulgarity that the unwary may assume there has to be some quality lurking in them somewhere.

Though claiming for itself all manner of grace ("a new landmark" designed by an "internationally acclaimed architect," raves the promo), the Jahn building betrays its heavy-footed origins in its very name: Park Avenue Tower is roughly 90 feet west of the avenue on which it preys for its upscale identity. The building's pretensions have been fortified somewhat by the arrival of IBM as a joint-venture partner with Park Tower Realty. But such a blue-chip company—whose arguably elegant regional headquarters building on 57th Street and Madison Avenue was designed by Edward Larrabee Barnes—does little to ennoble Jahn's obelisk.

The warring bands of pink, gray, and black on the sloping façades of Park Avenue Tower create the odd visual effect of a building that seems to be going sideways as fast as it is going up. The bulbous trim on its lower floors is evidently meant to convey the sort of overscale impact favored during the Renaissance for Florentine *palazzi*, but this brand dents easily—and already has. Where the message is supposed to be mass, the stone panels suddenly shrink to screens. And the detailing is some of the worst in midtown. So sloppy are the masonry joints flanking the main entrance that the tenants will be lucky to keep the caulk off their pinstripes. The only justification for the open-worked pyramid at the top (which lights up at night) has to have been a flailing determination to avoid a flat roof anywhere near Citicorp.



POSEURS: *Park Avenue Tower and the Lipstick Building.*

The Burgee-Johnson seams are tighter, but their building is no less a poseur than Jahn's. Before 53rd at Third was finished, Johnson liked to quip that it was "an oval building in a square environment." The joke was meant to make us feel that New York's traditional grid layout was pretty old-fashioned. There is nothing fundamentally wrong with breaking that mold—Frank Lloyd Wright's Guggenheim Museum did a lot for Fifth Avenue. But like so many Burgee-Johnson buildings, this architectural one-liner gets thin smiles after the first telling. The Guggenheim may not fit in, but it is powerful architecture. 53rd at Third manages to be out of place and weak at the same time.

Johnson and Burgee were bolder than Jahn in shucking off the standard rectangular floor plan. But having done so, they settled for a similar sort of transvestite embellishment. The clunkiness of the basic shape pokes through the gaudy pink wrapper at every curve, and the window trim evokes the plastic kind that suburbanites snap on to plate glass to make it look Colonial. The dominant element of the lobby is an elevator bank gussied up to look like the Temple o Dendur.

All that's missing from this Pharaonic fantasy is the Trump touch for the lobby staff. Instead of the mock grenadiers who were hired to watch over Donald's Fifth

Photographs by Peter Mauss/ESTO

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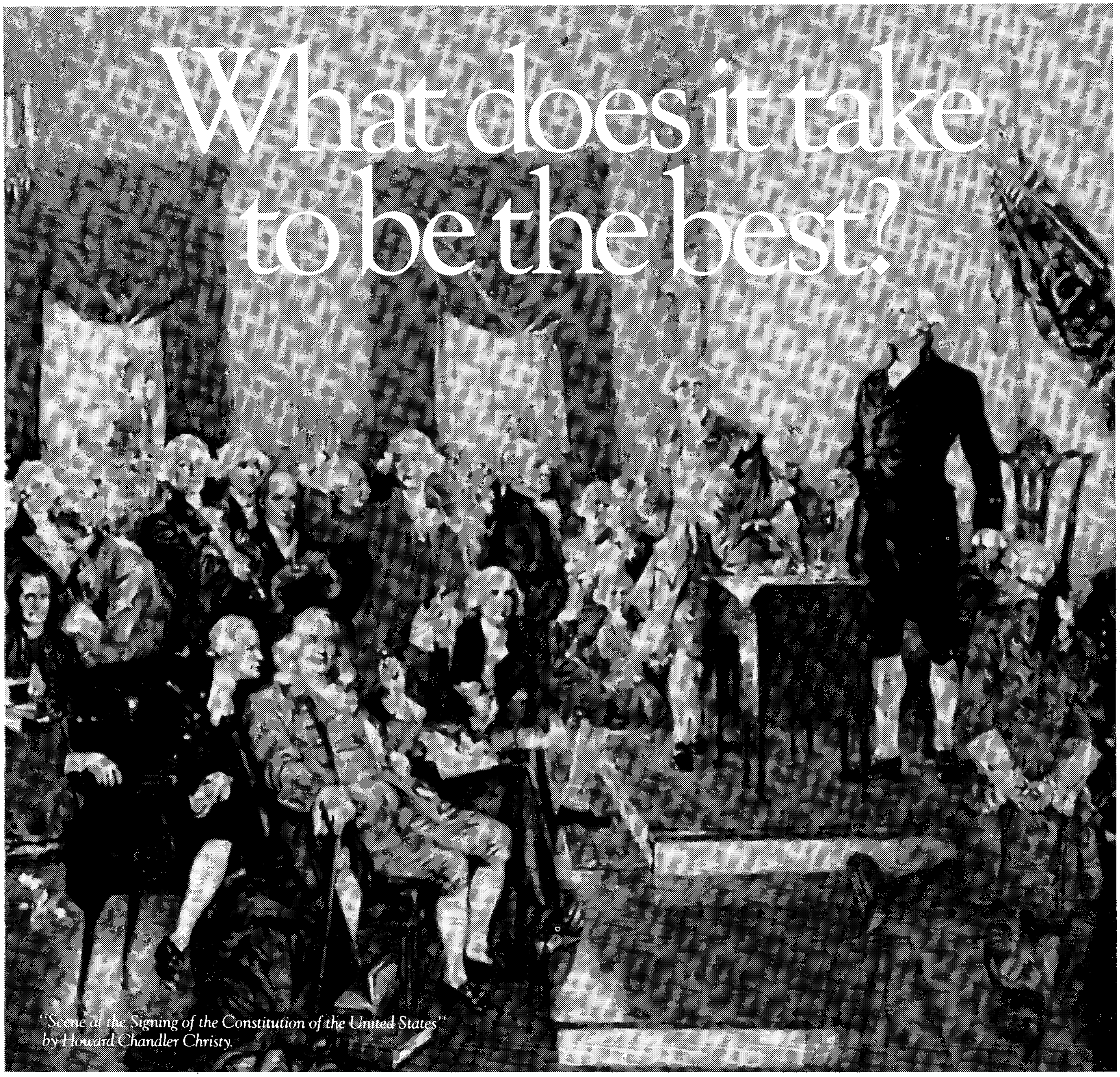

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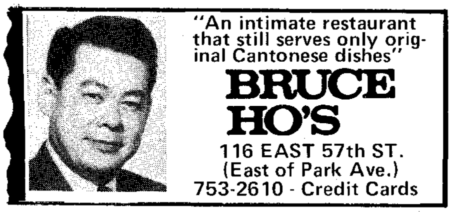
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Avenue portals, the Hines management might have provided some bare-chested iron-pumpers with Boris Karloff fezzes and ostrich-feather fans. Inside and out, the building has all the veneerism of the same architects' AT&T headquarters but without its totalitarian clout.

Bad as these buildings are, they are even worse for the message they send to architects concerned about the physical quality of the city. Paul Byard, vice-president for architecture at the Architectural League, described it well in a recent lament on the New York *Times* op-ed page. "Except for some institutional work," he wrote, "virtually the entire province of new design has been left to corporations indulging their wealth in headquarter monuments of little perceivable social utility or to developers chasing wealth by meeting demands for products at the outer margins of the market. The result is profoundly debilitating for a profession that is ethical at its core."

No one can say we weren't warned. Indeed, more attention seems to have been paid to promoting these buildings than to designing them. The problem is that while the models looked uncannily lifelike, the real things look uncannily fake.

In fact, the developers and their architects are not the only villains. The present bonus-based city-planning process encourages the size of intruders like Park Avenue Tower and 53rd at Third. And the general buccaneer ethic fueled by the overbuilding seems to make bad manners the only way to attract attention. It seems to work too. The Burgee-Johnson building is, according to the management, 90 percent leased (thanks in part to the transfer of the Burgee-Johnson offices out of the Seagram Building); the people at Park Avenue Tower say their building is doing just as well.

Embarrassing as it might be, New Yorkers may have to look to Boston for proof that this cycle of architectural insubstantiality can be broken. That city, a least, seems to have caught up with the Pied-Pipering of Johnson and Burgee it sacked them halfway through a job in Back Bay. (Bostonians thought it too big and discovered late in the game tha the project had a striking resemblance to one the architects had planned for Tysons Corner, Virginia, and that the excavations might cause Trinity Church t shift on its foundations.)

Unfortunately, the four mega-châteaux the same firm has designed fo Times Square still threaten to make corporate ghetto of what might yet be revitalized crossroads. But with any luck *those* overpromoted towers will collaps from the combination of bad plannin and inept leadership that has been gnawing at the West 42nd Street project from the start. ■

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ENTERTAINING MR. ORTON

"...*Prick Up Your Ears* is an intimate, brutally funny movie based on John Lahr's biography of the playwright Joe Orton..."

SCENE FROM A MARRIAGE: Prick Up Your Ears's *Gary Oldman (left) and Alfred Molina.*

THE YOUNG ENGLISH ACTOR GARY OLDMAN is slender and pale—pale as a ghost—with wide, thin lips that break into an evil smile. Last year, in *Sid & Nancy,* Oldman played the hapless, heroin-dimmed punk rocker Sid Vicious so convincingly he seemed to have injected drugs right into his spine; he made his body slack and rubbery, and his smile gave off a horrifying aura of stupidity. But in **Prick Up Your Ears,** playing another real-life figure—playwright Joe Orton—Oldman appears to float in a cloud of well-being. This time, his smile is a sign of complicity with every dirty pleasure in the book.

Like Daniel Day Lewis, Oldman is a new British actor who works with little evident dependence on the usual classical attributes of voice and bearing. Oldman has a chameleon-like quality. With someone who can help Orton, such as the worldly London theatrical agent Peggy Ramsay (Vanessa Redgrave), Oldman appears genuinely abashed and rather boyish. But when he plays Orton the homosexual-on-the-prowl, cruising a London park or public lavatory in T-shirt and leather jacket, Oldman affects a strutting walk and a friendly, sluttish stare. In the unsalubrious lav, his grin is irresistible. What a lark! He grows merry with the endless sexual possibilities before him. And faced with Orton's complaining, frustrated lover and housemate, Kenneth Halliwell (Alfred Molina), Oldman's smile turns affectionate, tolerant. He has the magnetic self-assurance of a young man startled by how easy things can be on top of the world. There isn't anything he can't handle.

The violent early death of Joe Orton, author of *Entertaining Mr. Sloane, Loot,* and *What the Butler Saw,* was one of the disasters of the late sixties. In England, where he was considered by some a comic genius—heir to Oscar Wilde—his death in 1967 is still a painful, even wounding, memory. The black-comedy nihilist and reckless sexual adventurer was a victim, in the end, of his most conventional and domestic habits. *Prick Up Your Ears,* an intimate, brutally funny movie based on John Lahr's biography (same title), evokes a life in which pleasure and banality intermingled in a most volatile way.

As Lahr tells it, and as screenwriter Alan Bennett reconstructs it for the movie, Joe Orton and Kenneth Halliwell lived together for sixteen years in a classically terrible marriage. They met at the Royal Academy of Dramatic Art in 1951, when Orton, an awkward working-class boy from Leicester, was 18 and Halliwell was 25. Orton was attracted by the seeming assurance of the older man. Halliwell had inherited a small amount of money and was well educated. He also spoke well, in a curdled, brutally dismissive "literary" style. His haughty veneer was really just an emblem of pretentious mediocrity, but he did, at least, possess the gift of phrasing. His japes were imitation Firbank and imitation Coward, but for a time they passed as wit.

For years the two men shared a bedsitter in Islington, working on novels together that no one would publish. Halliwell passed on his education; Orton listened, read, and absorbed. Years went by, and finally Orton began writing for the stage (under Halliwell's tutelage). In 1964, at the age of 31, he caused a sensation with *Entertaining Mr. Sloane.* At the same time, Halliwell, who had the ambition of an artist but not the talent, grew envious of Orton's success. He sulked and shouted, indulging in spells of public self-pity. Having lost his hair, he grew more and more self-conscious. Orton couldn't take him anywhere without a scene, and their private life was hell; Halliwell hated Orton's restless, furtive cruising. Yet Orton, trapped by guilt, and dependent on Halliwell's temperament as the soil for his own writing, couldn't bring himself to leave. In a fit of rage, Halliwell bludgeoned Orton to death with a hammer and then took a fatal dose of Nembutal.

The movie, directed by Stephen Frears (*My Beautiful Laundrette*), is intelligent, vivid, and horrifying. Even though we know how the "plot" is going to come out (badly), there's nothing depressing about it—indeed, some of *Prick Up Your Ears* has the offhand spunk and insolence of an Orton play. But only some of it. What prevents the picture from becoming truly Ortonesque is its unnecessary submission to the drearier requirements of the "bio-pic" form. Alan Bennett, one of the intellectual merry pranksters of the comedy revue *Beyond the Fringe,* has employed a self-conscious narrative device that solves obvious problems in an obvious way.

Bennett has written Orton's American

biographer, John Lahr, into the picture. Played by the increasingly embarrassing Wallace Shawn, Lahr pads about, gathering information for his bio of Orton. The writing of a book is a highly undramatic labor, and since Lahr had no particular troubles that we can see, his presence is weightless. For a while, Bennett pursues the idea that Lahr's English wife, who did some work on the book, served in the same thankless relation to her husband as Halliwell did to Orton, but this half-hearted, foolish notion is soon dropped.

Mainly Lahr is used as an instrument to start people talking about Orton, which introduces flashbacks of Orton's life with Halliwell. Most of the talking is done by Peggy Ramsay, whose explanations of Oron's acts, draped over the images, tell us hings we can see for ourselves. Since Stephen Frears is a boldly intuitive director who works well out on an emotional edge, he redundancy, the starchy self-evidence of such writing is a shame.

Frears stages a funeral and a cremaion in an atmosphere of seedy, subverted gentility that Orton himself would have been proud of. And the squalid but never lurid cruising scenes are wonderully evocative of pleasure spiced with danger. In a nearly dark underground bathroom, a stranger silently hoists Orton up to unscrew the overhead light. These episodes have the same qualities—apt, decisive, exact—as Orton's descripions of anonymous sex in his extraordiary diaries (published here, by Harper & Row, this month). But every time rears works up some momentum (and he cruising-the-lav bit is like ballet), the arration and the time-juggling flashacks stop the movie cold.

And there's something else—Molina's screeching performance as Halliwell. Prinpally a theater actor, Molina holds his rms in close to his body and hectors, hines, screams. We can accept that alliwell, at the end, had become impossie, but there's no indication in the movie what Orton might have been attracted when Halliwell was still young and undefeated. A large, bulky man, Molina is aved bald, and his eyebrows and lips ch downward. He's lethally unappealing. The actual Halliwell, even after he lost s hair, was handsome. Poor man! He uldn't know that within a few years a ld head would become a gay sex syml. Pathos and failure hounded his every ove. The character in the movie is eant to be a sympathetic study of a nartist: *They also serve who stand and rect proofs.* The film's rueful tone tries confer a gentle immortality on Hallill's understandable suffering. But it esn't work out that way. In a final cruy, the actor playing Halliwell is a flop d not even good-looking. The smiling ton triumphs even in death—not a vicy he would have relished. ▬

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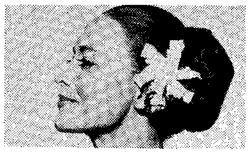

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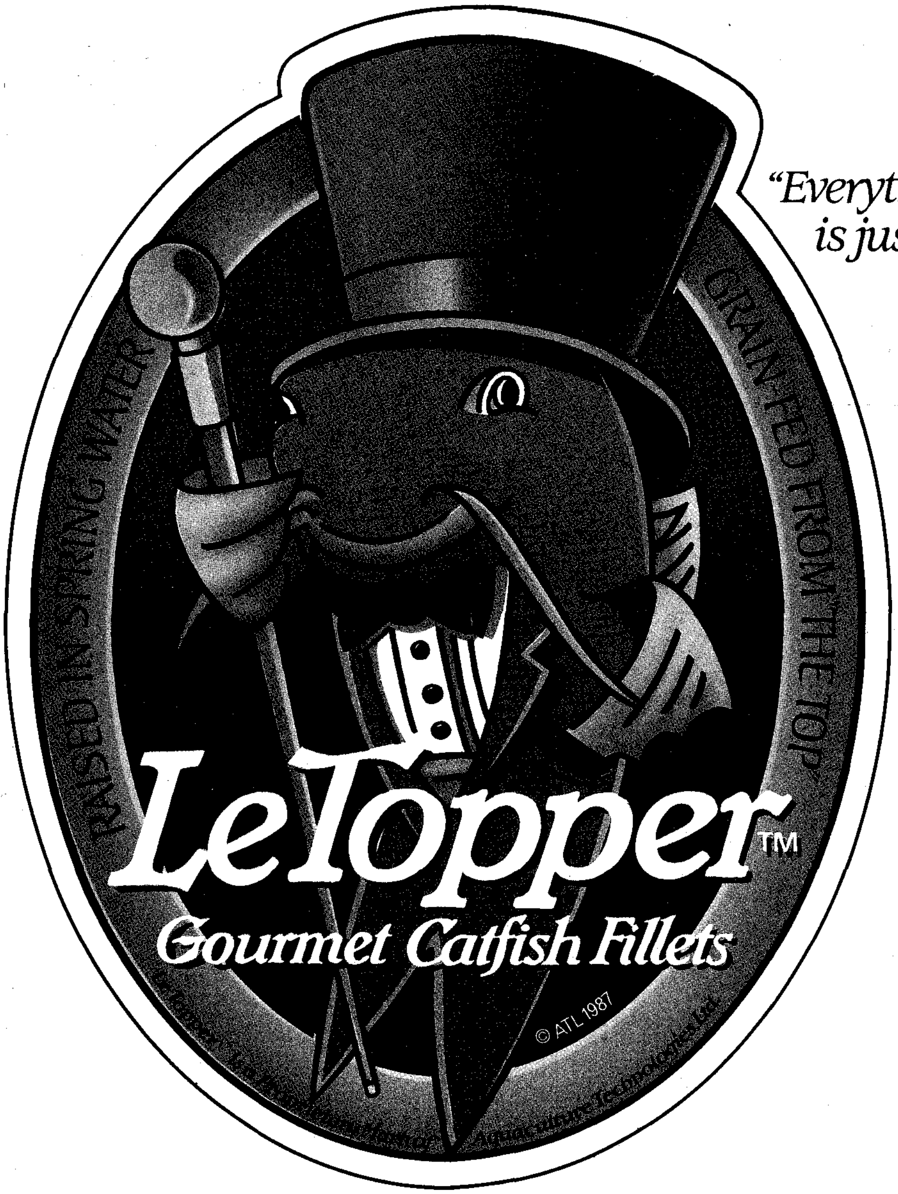

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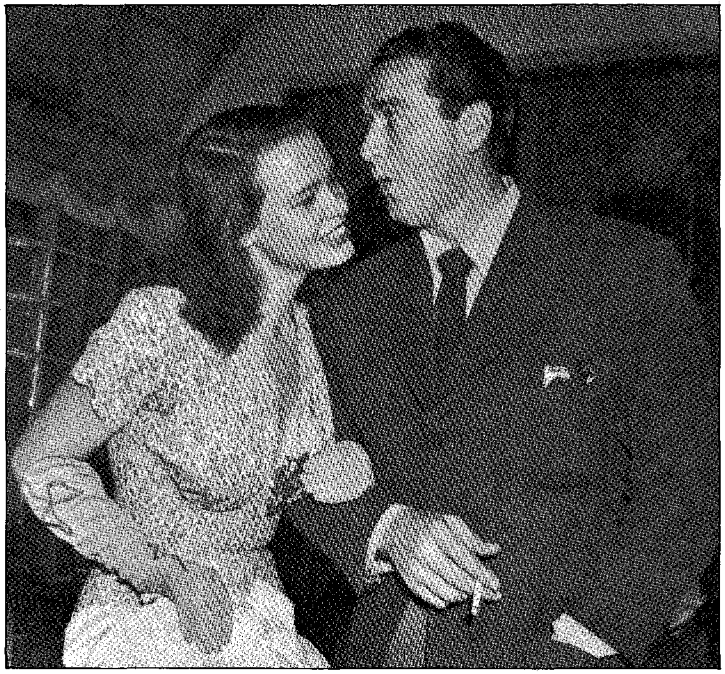
Books/Rhoda Koenig

GIRLS WILL BE GIRLS

"...The memoirs of Gloria Vanderbilt and Mary McCarthy suffer from adolescent inflections, trivia, and repetition..."

Black Knight, White Knight, *by Gloria Vanderbilt. Alfred A. Knopf; 299 pages; $18.95.* **How I Grew,** *by Mary McCarthy. Harcourt Brace Jovanovich; 278 pages; $16.95.*

READERS WHO ROLLED THEIR EYES AT Gloria Vanderbilt's iddle-baby-dirl prose in *Once Upon a Time,* the story of her childhood, will be pleased to find that Gloria's writing has grown up with her—somewhat. In *Black Knight, White Knight,* an account of her teens and twenties, her style is chatty and adolescent, nattering on amiably about things she doesn't quite understand and gushng with enthusiasm or depair. This can get tiresome, as adolescents will, when she ocuses obsessively on trivial details and lets major matters slip casually by (there's a page on her once forgetting to take her house key but not word on her sex life with Howard Hughes) or when he descends into a kind of diot echolalia ("I said, Howrd, Auntie Ger's here and ants to speak to you, speak you, and I handed the hone to her as though it ere hot, red hot, and I ran ut of the room, up the airs, away away, away"). ut it also has a flimsy, often ndearing, charm and brings alive the oor-little-rich-kid who flew from an unppy home to a dreadful one and then a protector in at least temporarily ining armor.



SWEET NOTHINGS: *Vanderbilt with her first husband, Pat De Cicco.*

To the seventeen-year-old Gloria, the verly Hills house she shared with her other and aunt was "paradise—sort of" er the loneliness and regimentation of with her aunt Gertrude Vanderbilt hitney, who had won her after a notoris custody fight. In California, dream tes for the three women came and nt in an endless party that floated m poolside to nightclub to roadhouse, and on into the night. Sounding like of Ring Lardner's breathless bubbleds, Gloria asks, "Why shouldn't I e lots of dates? Still, I feel awful about it, because I do love him—Phil, I mean—but how can that be true when all I think about is Howard? As for Van—what a relief! He's drifted off somewhere...."

Also drifting off into the ether was the beautiful and inaccessible Mrs. Vanderbilt, nicknamed Lady Moon by her skittish, bewildered daughter, who unsuccessfully pleaded for something more than gracious neglect. Readers touched by Gloria's loneliness may still get a little impatient with her and wish she would show some spunk and stop trying to get love from a worthless social butterfly. Reader, wait for it.

Wanting to get away from her unloving flibbertigibbet mother and her unloving magisterial Aunt Gertrude, Gloria hastily married Pat De Cicco, a young, somewhat sinister employee of Howard Hughes's. Shortly before the wedding, she heard her mother and aunt saying that his job "was really nothing more than that of 'procurer.' What's that mean? I'd asked. Oh, you know, getting girls for him, they had answered with a discreet little giggle, before fussing on with their knitting." The marriage went from bad—De Cicco left her on their wedding night for a poker game—to worse: After a brawl at the Copa, he banged her head repeatedly against a wall. After three years, Gloria, more than ever in need of a Sir Lancelot, walked into a party "and there at the far corner I saw someone, someone like no one else in the world, someone who inhabited my imagination like a tree, tall so tall, a tree rooted in beauty, stretching up into the sky far above me with white clouds in a halo around his head."

The arboreal gentleman was Leopold Stokowski, old enough to be Gloria's grandfather but with plenty of sap still flowing: On their first date, they made love ("my flesh is clay... deeper each wave brings him closer into me"), and quicker than you could say "Gloria Stokowskya," our heroine got Reno-vated and married her ardent suitor. That was when the ax fell on Mrs. V. After Gloria turned 21 and came into her inheritance, she sent her mother, at Stokowski's direction, a cable informing her that she was cutting off her income, the mother's sole means of support. It's here that Gloria's painstaking re-creation of her youthful obliviousness is the most irritating—there's not a hint of any anger before the crushing dismissal, nor of any vindictive triumph. Gloria consigning Mrs. Vanderbilt to the poorhouse is still Poor Little Gloria, bereft of insight or irony.

There are great gaps, too, in Gloria's depiction of her second marriage. It began on a high note ("Surely he is not mortal"), but when you're a god, there's no place to go but down. Gloria became increasingly discontented on Olympus. A flirtation—discreetly told—with Frank Sinatra follows, and then Gloria is off to Find Herself. Well, onward and upward. A third volume is in the works. Perhaps in that one Gloria Vanderbilt will successfully mimic an adult.

What Mary McCarthy and Gloria Vanderbilt have in common (who'd have thought I'd ever be writing that?) is a

ograph: U.P.I./Bettmann.

"...What McCarthy and Vanderbilt have in common is a lordly vagueness about many aspects of their lives..."

lordly vagueness about many aspects of their lives. While the Vanderbilt heiress takes refuge in silence and blurry tropes, however, the novelist and critic is more forthright. "I don't recall," she confesses, in *How I Grew,* about an aspect of her early years; "I am not sure"; "I have hardly any recollection"; "I have forgotten where I stood on Communists in 1929"; and even, in a startling blend of omission and punctilio, "Of the actual penetration, I remember nothing."

No such scruples bothered McCarthy when she wrote her 1957 autobiography, *Memories of a Catholic Girlhood.* In that book, she acknowledged having supplied a probable version of events she could no longer remember, or even changing the shape of ones she could. But greater artfulness is not the only reason McCarthy's earlier book is a far superior one; the first time around, she told all her best stories—the odious aunt and uncle who starved and beat her and her orphan brothers, the kind, wealthy grandparents who rescued her, the Catholic school where she became enamored of history and literature but lost her faith. Much of *How I Grew* is simply a reading list or a series of fragmentary, I-wonder-what-happened-to-him recollections of school chums and beaux.

What's new here is the extension of McCarthy's story into her college years, including her affair with an actor, Harold Johnsrud, and some tales that would have been a bit too rich for 1957. We learn, for instance, that McCarthy was being disingenuous in *Memories* when she wrote of waking up next to her fully clothed date after an alcoholic binge and being terrified that, at fifteen, she was no longer a virgin. It turns out that she had actually gone the limit the year before (that unmemorable penetration): "The act did not lead to anything and was not repeated for two years. But at least it dampened my curiosity about sex and so left my mind free to think about other things." Self-dramatization seems to have been at work as well, as in McCarthy's several "suicide attempts"—forcing herself to swallow a few drops of iodine or dangling her legs over a windowsill ("It strikes me that my main motive... was to have an occasion to wear the yellow dress"). Despite Johnsrud's unspecified cruelties, she married him, in 1933, because she was impressed by his career and by a suicide attempt of his own ("I felt that he had done it from an immense and wild misery, which I honored.... Byron was always my favorite among the Romantics"). On her wedding night, "as we climbed into the big bed, I knew, too late, that I had *done the wrong thing.* To marry a man without loving him... was a wicked action, I saw. Stiff with remorse and terror, I lay under the thin blanket through a good part of the night."

McCarthy would, of course, greet days far richer in terror and material when she became a distinguished writer and Edmund Wilson's wife. Future volumes of her life story should have more substance than the trivia and theatrics of this book, more considered writing than its tacky "spontaneity"—"But wait! A thought has struck me!"—possibly the result of McCarthy's effort, like Vanderbilt's, to will herself back into an adolescent state of mind. Here she is mainly occupied with winding the clock of her wit; in the next installment, we are more likely to hear it strike.

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LIVE ON FIVE

"...*Married*...*With Children* is a lot like *All in the Family* set in Chicago. *The Tracey Ullman Show* bewitches..."

MIRROR, MIRROR: *Tracey Ullman in her make-over skit.*

OX BROADCASTING COMPANY, THE QUASI-etwork, quasi-started its national proramming the other Sunday night on /NYW/Channel 5 with a sitcom and a skitcom." From all the advance publici—I mean, in press releases, on the telehone, and at news conferences, everying that was going to be done was verexplained before it was finished—ou'd have thought that Fox president Jaie Kellner and senior vice-president arth Ancier were Richard Strauss and ugo von Hofmannsthal about to knock ır ears off and our eyes out with state--the-art video opera. Really, it's only levision, and, as television, so far not d—if a little regressive.

The sitcom, **Married... With Chilen** (Sundays; 8 to 8:30 P.M.), is a lot like *in the Family* set in Chicago rather an Queens, or *The Honeymooners* with ats, or, if you want to get fancy, *raid of Virginia Woolf?* for lowbrows. In er words, a sort of "Father Knows ast"—the nuclear family according to D. Laing, with a laugh track and some cing class animus.

Al Bundy (Ed O'Neill) sells shoes—inimum-wage-paying slow death"—to unfriendly women, all of whom claim to have size 7 feet. When he comes home at night and wants "to see some kind of dead animal on my plate," his wife, Peggy (Katey Sagal), tells him, "Shave your back." Big sister (Christina Applegate) dates a boy named Cobra, who has a sore on his mouth. Little brother (David Faustino) sneaks up behind big sister and pretends to shoot her in the neck: "Die, Commie bimbo!" (Actually, the "Die, Commie bimbo!" line struck me as particularly funny given the Marine sex scandal at our Moscow embassy.) There are jokes about sports and masculinity, beer cans and the TV remote control, alarm clocks and a cactus. After which there is sex, apparently the only excuse for fifteen years of marital bicker and backbite.

Now, pay close attention: Almost all of this occurs in the Bundy living room. I'm convinced that there's only one living room in all of situation comedy—they just change the chintz—just as there's only one sick gypsy child in all of France, passed around from gaggle to ragtag of accordion-playing beggars in the Paris Métro system. In the old *Honeymooner* days of television, most of the action took place in the kitchen. As sitcom evolved, it moved from the kitchen to the living room because the TV set was there and was taking over from the mother-in-law, which tells us something about talking furniture and the extended family. Fox is bringing back the mother-in-law next month, when George C. Scott, in *Mr. President,* has to co-exist with one in a White House sitcom (as if we needed another White House sitcom).

The Fox skitcom is a half-hour variety program, **The Tracey Ullman Show** (Sundays; 9:30 to 10 P.M.), starring the immensely appealing British comedienne who will remind you, of course, of Carol Burnett, with a little Whoopi Goldberg thrown in to vary the fidgets. (Fox, in fact, should sign up Goldberg for a half-hour of impersonations, to stop her from making any more movies.) Ullman knows how to make herself ugly; when the routine demands, she can sing up a Sturm und Drang; and she has obviously entranced producer James L. Brooks, who had taken a break from television for the motion-picture endearments of Debra Winger and Shirley MacLaine.

Ullman bewitches. In one skit, she's been a pen pal for ten years of a convict who is shortly to be released from prison, and she wants a plastic surgeon to render her sexy. We see Ullman frumping around before the make-over, as she sings "I Feel Pretty," and we watch her flouncing about afterward, everything changed. It's funny, but it's also sad, because she has traded in her considerable dignity for some rhinestone chic. In another skit, as an insecure twit at a musical audition, she stops the show and grows up in four minutes flat. Between skits is a playlet, "High Hopes," with Julie Kavner of *Radio Days* (and *Rhoda*), who is scolded out of starting a small business by a strange intruder: "Who was that negative man?" "That was the Dreambuster!"

Tracey Ullman is worth a fourth network. I'm not sure about the rest of what Fox has in store. Unavailable for preview was a shoot-'em-up, *21 Jump Street,* from the red-hot electric typewriter of Mr. Potboil, Stephen J. Cannell. This one's about cops with acne who go undercover at a high school. Also unseen are *The New*

tograph by Donal Holway.

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Adventures of Beans Baxter, described as "*Dobie Gillis* with a gun"; *Karen's Song,* with Patty Duke as an over-40 divorcée in love with a much younger man; *Werewolf;* and a sitcom version of *Down and Out in Beverly Hills.*

Any one of these programs is likely to be at least as interesting as the now-charmless *Moonlighting*—what *was* the apocalyptic coupling of David and Maddie really trying to tell us about sex and violence?—but I seem to have seen them all before I have seen them. Fox has opened up a whole new year of prime-time vacuum, and the producers have rushed in to fill it with the same old laughing gas; the suspicion grows, especially after a look at the "third season" kamikaze sitcoms on the other three networks, that these people are actually doing the best they can. What we see is all they have to say. That's scary.

The Last Innocent Man (HBO; VARIOUS dates in April) is a better-than-average TV movie more than a little reminiscent of the Glenn Close–Jeff Bridges *Jagged Edge.* Harry Nash (Ed Harris) is a Portland, Oregon, criminal-defense lawyer specializing in springing accused killers who probably really did what he talks juries into believing they didn't. One of them (David Suchet), a psychopathic journalist fresh from Beirut and other blood-and-watering places, goes so far as to admit his guilt after the verdict is in. This makes Harry feel lousy, so he quits his practice to groom his principles.

Except that he's madly in love with Jenny (Roxanne Hart), the estranged wife of Phillip (Darrell Larson), who happens to be accused of the murder of a police woman posing as a prostitute. We know that the love between Harry and Jenny i mad as well as sincere because they consummate it standing up and sitting down We know that we're watching cable television because we see lots of nipples And we know that Jenny isn't tellin Harry the whole truth about Phillip, because she smokes. On the other hand nobody else is telling Harry the whol truth, either, including the tough co (Bruce McGill) and the semi-tough pim (Clarence Williams III) on whom he mus depend for muscle and information.

The Last Innocent Man engages because Ed Harris is fast becoming one o those quiet actors who seem to be havir interesting modern thoughts even whe they don't say anything. He's good. But also annoys. In order for justice to b done, all the rules and many laws mu be broken: It is the unfortunate and ofte outrageous habit of TV movies and a tion-adventures to sneer at the very nic ties that distinguish our legal syste from that of bad guys like the Russia and the Iranians. We end up endorsi two-man lynch mobs. ■

The Underground Gourmet/Jane Freiman

EAST IS WEST

"...The hubbub at the Chinese-Vietnamese Bo Ky is reminiscent of Canton. Dagon is a new outpost of gastronomic obscurity..."

WARS ERUPT, GOVERNMENTS FALL, AND borders close to culinary adventurers. Vietnam and Cambodia are inhospitable. And who knows what's really happening in Burma? As populations relocate westward, culture scatters abroad, and Third World restaurants inevitably proliferate.

"We only have soup," shrieks the cashier at the door of **Bo Ky** (80 Bayard Street, 406-2292), a five-month-old Chinese-Vietnamese restaurant. Steam rises ehind her in the window as cooks ladle rls of squid and shrimp into vats of oudy broth while retrieving rice noo- es from simmering caldrons.

SOUP'S ON: *At Bo Ky, families eat hearty soups and drink tea from Styrofoam cups.*

The hubbub is reminiscent of Can- n—the floor is littered with napkins, ta- es are numbered by stickers glued to eam-colored walls. Maybe Saigon was e this, too.

Chinese families gather at communal les over large, chipped bowls, reposi- ries for flavorful broths garnished with h or meat, with noodles, dumplings, or e. The menu lists, in Vietnamese, Chi- se, and English, a mere 26 items, in- ding a few meat-on-rice dishes in ad- ion to the soups. "You're ordering too ch," our waiter reprimands us.

The Cambodian rice-noodle soup and nbo-shrimp flat-noodle soup (each 75) are resplendent with noodles, bean sprouts, slivers of scallion, shrimp, and pork. One bowl has bits of pickled gourd, the other flecks of cilantro. Curried chicken rice-noodle soup ($3.25), a mix of chicken, eggplant, and basil, is fabulous but very hot. Special beef flat-noodle soup ($3.50) has luscious thin strips of beef, some well done, others still blushing-rare in the tasty broth. Only the special fish-dumpling soup ($3) manages to lack a certain charm, despite the inclusion of pork, fish, and cloud-ear wontons.

Especially good is anise-marinated, roasted, and hacked country-style duck ($4.50), as is the "special big leg" with rice ($3.25), a gelatinous fragrant pork shank. I can hardly eat another bite. I can hardly wait to return.

Four can enjoy a filling, albeit single-course, meal for less than $25, including tip. Bo Ky is open daily 8 A.M. to 9 P.M. No reservations or credit cards accepted.

CONSULT THE ATLAS, AND THERE IS BURma, bordering on Thailand, China, Laos, India, and Bangladesh—bisected by the Tropic of Cancer. Little wonder that Burmese food, caught between Indian and Chinese, seems slightly schizophrenic. I mean that kindly.

At **Dagon Burmese Restaurant** (557 Hudson Street, 206-0660), things lean to the Sino, yet the Indo influence is clearly evident. The small, narrow room is decorated with salmon-colored walls, track lighting, and red tulips in Perrier bottles. Only a few months old, this is a delicious new outpost of gastronomic obscurity.

Many Burmese snacks and salads appear as appetizers, including tasty, tiny potato-stuffed "golden triangles" ($2.95) and Burmese shrimp salad ($3.95), a surprisingly good julienne of cabbage and carrot studded with shrimp and coriander and tossed with spicy, sour dressing.

Fine, gingery cold noodles with hot sesame sauce ($2.95) are prepared Chinese-style. Mo-hin-ga ($3.95) is a very good fish-and-rice-noodle soup, garnished with a wedge of hard-boiled egg and lentil puffs.

The two Burmese breads on the menu fall short of their Indian counterparts, but Chinese-inspired Panthay noodles ($5.25), tossed with chicken, tomato, scallion, and curry, are tasty and abundant.

Burmese curries are thicker and oilier than Indian versions, and the coconut-milk chicken curry with potatoes ($6.50), a fine example of its genre, is ideally suited to the coconut rice (80 cents).

Friends rave about toak toak kyaw ($6.75), pork patties with peanut sauce, while other good main courses include very fresh "seafood in clay pot" ($9.50) and spicy eggplant ol-kut ($5.95), seasoned with fish sauce and meant to be eaten with rice.

Only Burmese fried bean curd ($2.95) and lemon-grass pork ($7.50) are disappointments. But the sautéed sesame string beans and broccoli ($5.95) at a neighboring table looks very appealing.

If you enjoy Indian desserts, you might try Burmese agar pudding ($1.50) or coconut-scented semolina pudding ($2.50). The former tastes like a cross between coconut Jell-O and an ice cube, while the latter is simply bland.

A dinner with two appetizers, two main courses, extra rice, bread, a beer, a soft drink, and tax and tip comes to $32. And that's a bargain almost anyplace on the map. Dagon Burmese Restaurant is open Monday through Wednesday 5 to 11 P.M., Thursdays noon to 11 P.M., Friday and Saturday noon to midnight, and Sundays 2 to 11 P.M. Reservations accepted for large groups. A.E. accepted. ■

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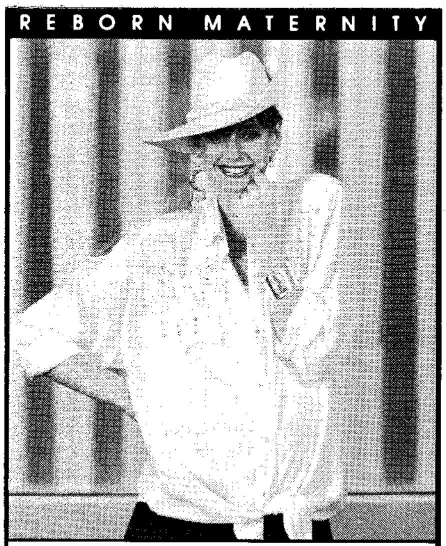

SPRING AND SUMMER FASHIONS ARE HERE!

April Special: Bring this ad to any Reborn store and receive 20% off all Spring and Summer merchandise until Apr. 30, 1987.
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SALES & BARGAINS

BY LEONORE FLEISCHER

UNDERFOOT

THIS MANUFACTURER AND IMPORTER, usually open to the trade only, offers a range of handmade rugs at wholesale prices. For example: 13-by-22-ft. Persian Kashan, circa 1910, here $10,000; 9-by-12-ft. and 14-by-20-ft. new wool 90-line/⅝-in.-super Chinese cream and blue, here $1,250 and $3,000, respectively; 9-by-12-ft. new wool open-back 90-line/⅜-in. Chinese floral, here $1,000; approximately 8-by-10-ft. Persian Kerman, circa 1920, here $1,500; 6-by-9-ft. Art Deco Chinese, circa 1920s here $1,500; 9-by-12-ft. Art Deco Chinese here $5,500; 6-by-9-ft. Persian Heriz, circa 1960, here $1,200. Indian wool dhurries here $12 for a 2-by-3-ft. rug to $775 for a 12-by-18-ft. rug (cotton and silk slightly higher); new Persian silk rugs, here $1,50 for a 3-by-5-ft. rug to $3,500 for a 4-by-6-ft rug; wool chain-stitch floral rugs from India, here $240 for a 4-by-6-ft. rug to $1,08 for a 9-by-12-ft. rug. Also, Bokharas, needlepoints, Bessarabians, Turkish kilims, an more. Rugs come with certificate of authenticity and guarantee. Free delivery i Manhattan and Queens. Checks accepte no credit cards; exchanges possible. *Bokara Rug Company, Inc., 276 Fifth Ave near 30th St. (532-0787); daily 9 a.m.– p.m.; through 4/26.*

LITTLE FEET

FOR WOMEN WHO WEAR SHOE SIZES 4–5 N and M and 6 and 6½ N, this vintag clothing company is offering 600 pairs new, designer sample shoes in dressy retro styles, including sling-back and ankle-strap styles in satin, peau de soi leather, suede, and more, for $10 a pai Real vintage shoes (some unworn), in th same sizes and at the same price. Ca only; all sales final. *Early Hallowee 10 West 19th St., tenth floor (691-293 Mon.–Fri. 11 a.m.–2 p.m. or by appointment; sale begins 4/14; while sto lasts.*

NOSTALGIA, INC.

HERE'S THE ANSWER TO THE NOSTALG buff's dream. This sale includes con books, theater programs, movie magazines, radio and TV premiums, mo and political memorabilia, and mo from the turn of the century to the 197 A few examples: vintage clothes, now

---

DO NOT PHONE: *Send suggestions "Sales & Bargains" to Leonore Fleischer,* N York *Magazine, 755 Second Ave., N.Y., N 10017, six weeks before the sale.*

—Mrs. James S. Brady—

"Help me fight the National Rifle Association."

"Six years ago, John Hinckley pulled a $29 revolver from his pocket and opened fire on a Washington street. He shot the President. He also shot my husband.

I'm not asking for your sympathy. I'm asking for your help.

I've learned from my own experience that, alone, there's only so much you can do to stop handgun violence. But that together, we can confront the mightiest gun lobby—the N.R.A.—and win.

I've only to look at my husband Jim to remember that awful day... the unending TV coverage of the handgun firing over and over... the nightmare panic and fear.

It's an absolute miracle nobody was killed. After all, twenty thousand Americans are killed by handguns every year. Thousands more—men, women, even children—are maimed for life.

Like me, I know you support *stronger* handgun control laws. So does the vast majority of Americans. But the National Rifle Association can spend so much in elections that Congress is afraid to pass an effective national handgun law.

It's time to change that. Before it's too late for another family like mine... a family like yours.

I joined Handgun Control, Inc. because they're willing to take on the N.R.A. Right now we're campaigning for a national waiting period and background check on handgun purchases.

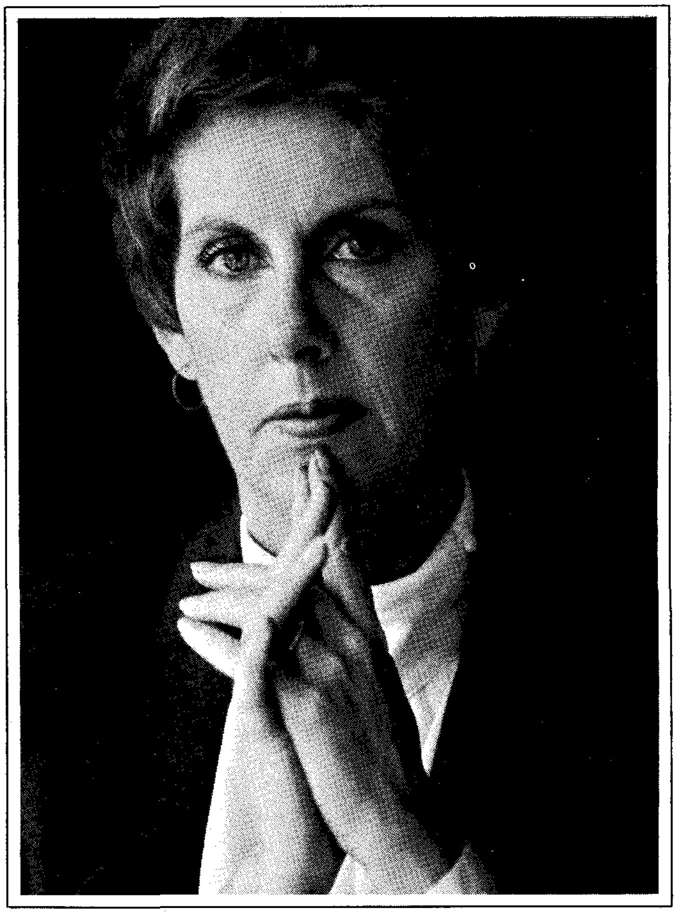
If such simple, basic measures had been on the books six years ago, John Hinckley would never have walked out of that Texas pawnshop with the handgun which came within an inch of killing Ronald Reagan. He lied on his purchase application. Given time, the police could have caught the lie and put him in jail.

Of course, John Hinckley's not the only one. Police report that thousands of known criminals buy handguns right over the counter in this country. We have to stop them.

So, please, pick up a pen. Fill out the coupon. Add a check for as much as you can afford, and mail it to me today.

It's time we kept handguns out of the wrong hands. It's time to break the National Rifle Association's grip on Congress and start making our cities and neighborhoods safe again.

Thank you and God bless you."



"Together we can win."

Dear Sarah,

It's time to break the N.R.A.'s grip on Congress once and for all. Here's my contribution to Handgun Control, Inc., the million-strong nonprofit citizens' group you help direct:

☐ $15 ☐ $25 ☐ $35 ☐ $50 ☐ $100 or $________.

☐ Tell me more about how I can help.

NAME

ADDRESS

CITY STATE ZIP

NYM

HANDGUN CONTROL

1400 K Street, N.W., Washington, D.C. 20005, (202) 898-0792 percent off, including 1950s unworn pants, now $6.25–$7.50, and 1950s and 1960s unworn women's shoes, now $5–$10; NIXON'S THE ONE buttons, were $2.50, now $1; oak-and-brass turn-of-the-century peep show, was $3,000, now $2,000; Peter Max vinyl blow-up pillows and shopping bags, were $12.50, now $7.50; Beatles wig (1964), was $35, now $25; 1943 American anti-Hitler posters, were $15, now $5; 1940s souvenir compacts, were $12.50–$15, now $8; 1940s gumball machines (with keys), were $60, now $38; dummy cans of Billy beer, were $15, now $3; 3-in. political buttons from the 1960s and 1970s, were $5–$7.50, now three for $10; 1940s costume-jewelry pins in original package, were $15, now $10; old belt buckles, were $15, now $10. A.E., D.C., V., checks accepted; all sales final. *Speakeasy, 799 Broadway, near 11th St. (533-2440); Tues., Wed., Fri., and Sat. 10:30 a.m.–6 p.m. and Thurs. till 7 p.m.; through 5/2.*

WHOLESALE DELICACIES

THIS WHOLESALE PRODUCE, FISH, AND game market supplies restaurants and hotels. On Wednesdays, Fridays, and Saturdays, the public can buy here at wholesale prices. Merchandise and prices fluctuate with the season, and some quantities may be limited. Available on a recent visit: shiitake mushrooms, here $7.50 a lb.; baby zucchini, here $4.50 a lb.; baby crookneck or pattypan squash, here $4.95 a lb.; baby red romaine lettuce, here $1 per head; baby turnips, carrots, and golden or red beets, here $1 per bunch; sun-dried tomatoes, here $7 a lb.; orange honeydew melons, here $4.50; haricots verts, here $4.50 a lb.; fraises de bois from Spain, here $6.90 for 85 g.; California beefsteak tomatoes, here $1.50 a lb.; free-range chickens, here $2 a lb.; blue prawns, here $9.90 a lb.; John Dory from New Zealand, here $4.10 a lb.; presliced side of smoked Scotch salmon, here $12 a lb.; baby coho salmon, here $4.90 a lb.; Belon oysters, here 50 cents each; mallard ducks, guinea hens, pheasants, and more. Checks accepted; no credit cards. *Amazing Foods, 807 Washington St. (645-4166); Wed. and Fri. 11 a.m.–5:30 p.m. and Sat. 10 a.m.–4:30 p.m.*

FROM NUTS TO COFFEE

BROADWAY SMOOTHY, WHICH NOW SELLS coffee as well as nuts and dried fruits, is having a sale. French roast, Colombian, Swiss chocolate almond, Jamaica Blue Mountain, mocha-java, and other coffees, ground to your specifications, were $6 a lb., now $4.50; Turkish apricots, were $2.70 a lb., now $2; colossal pistachios, were $4.65 a lb., now $3.50; walnuts, were $4.70 a lb., now $3.50; deluxe raisin-nut mix or California fruit-and-nut mix, was $4 a lb., now $3; deluxe mixed dried fruits, were $2.70 a lb., now $3 for a 1½-lb. bag. Cash only. *Broadway Smoothy, 234 Canal St. (966-5120); daily 10:30 a.m.–6 p.m.; through 4/26.*

FROM THE DESIGNER

ABOUT 35 DRESSES (SIZES P, S, M, AND one-size) are at this designer's showroom for below-wholesale prices, including: bronze silk-charmeuse caftan, here $275; periwinkle-blue loose silk-jacquard-charmeuse dress, here $285; red rayon-mat-jersey bias-cut dress with rhinestones, here $225; printed silk crêpe de Chine top with silk-panne velvet skirt, here $365; black dress with glitter bodice and sleeves and silver leather neckline, here $225; wool-crêpe day dress with pannier skirt, here $285; toga-draped silk-jacquard dress, here $325; and more. Checks accepted; no credit cards; all sales final. *Lucille Chayt, Inc., 264 West 35th St., sixth floor (564-2584); Sat. 10 a.m.–4 p.m.; 4/18 only.*

L'eggs MINI MARATHON
MAY 30, 1987 CENTRAL PARK NYC

The original and most prestigious 10K road race for women is 16 years old this May. Come join in the celebration. Come share the exhilaration with women of all ages, from all over the world. Come thrill in the competition, and stride to your own best time. Come run.

Sponsored by L'eggs Products, Inc. under the auspices of the New York Road Runners Club, with the cooperation of the City of New York Parks & Recreation, Henry J. Stern, Commissioner; New York City Police Department, Benjamin Ward, Commissioner; and Edward I. Koch, Mayor of New York City.

Send for your application today. Enclose a self-addressed, stamped business envelope and mail to:
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New York Road Runners Club
9 East 89th St./New York, N.Y. 10128

L'EGGS MINI MARATHON EXPO, MAY 28-29, 1987
Come get a look at what's new and now. The Expo showcases the products and ideas of companies at the forefront of women's fitness. Free admission at the Sheraton Centre, 52nd St. & 7th Ave., New York, N.Y. Hours: May 28/ 12:00 Noon – 9 PM; May 29/ 11:00 AM – 7 PM.

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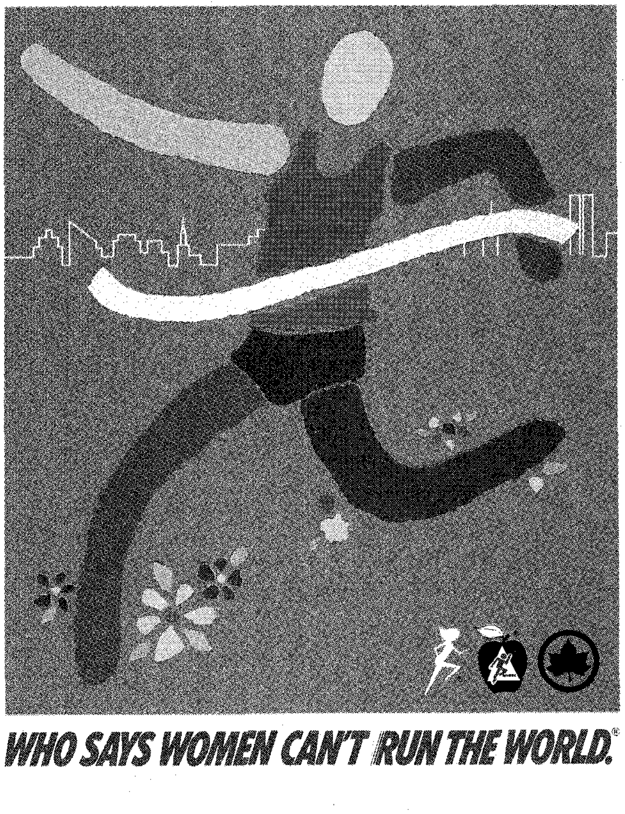

WHO SAYS WOMEN CAN'T RUN THE WORLD.®

CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—4/15-28: "Three Giants of 20th-Century Literature": *Karen Blixen; Samuel Beckett: Silence to Silence; William Carlos Williams.* #2—Through 4/30: "Bigger Than Life: Movies in Scope." 4/14-15: *Death in Venice; Zabriskie Point.* 4/16: *Forty Guns; Ride the High Country.* 4/17-18: *Chinatown; The Long Goodbye.* 4/19-20: *How to Marry a Millionaire; It's Always Fair Weather.* 4/21-22: *Bonjour Tristesse; Bhowani Junction.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 4/15: *Plan 9 From Outer Space; Maniac.* 4/16: *Caprice; It's Only Money;* Tashlin cartoon. 4/17-18: *Remember My Name; Choose Me.* 4/19: *Beethoven; J'accuse* (1919). 4/20: *Suddenly, Last Summer; A Place in the Sun.* 4/21: *Tabu; Nosferatu* (1922).

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 4/16: *"Crocodile" Dundee.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Working Girls.* #2—Through 4/16: *Animation Celebration.* Opening 4/17: *The Festival of Claymation.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Tin Men.* #2—*Raising Arizona.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). Through 4/16: *Some Kind of Wonderful.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Lethal Weapon.* #2—*Angel Heart.* #3—*Police Academy 4: Citizens on Patrol.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 4/15: *Red Dust; Libeled Lady.* 4/16: *The Spiders; The Last Laugh.* 4/17-18: *Double Indemnity; Sorry, Wrong Number.* 4/19: *This Gun for Hire; The Glass Key.* 4/20: *Ivan the Terrible, Part I; Ivan the Terrible, Part II.* 4/21: *The Secret Six; Saratoga.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 4/15-16: *The Gospel According to St. Matthew; Accattone!* 4/17-18: *The 400 Blows; Jules and Jim.* 4/19: *The Magic Flute; Fidelio.* 4/20-21: *The Lady Eve; The Miracle of Morgan's Creek.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** (929-3350). #1—*The Assault.* #2—Through 4/16: *84 Charing Cross Road.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Hollywood Shuffle.* #2—Through 4/16: *Children of Lesser God.* Opening 4/17: *Wild Thing.* #3—*A Room With a View.* #4—Through 4/16: *Mona Lisa.* Beg. 4/17: *Scene of the Crime.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*The Aristocats; Outrageous Fortune.* #2—Through 4/16: *Three for the Road.* Opening 4/17: *Project X.* #3—*Making Mr. Right.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Blind Date.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Raising Arizona.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Radio Days.* #2—*Platoon.* #3—*The Secret of My Success.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). Through 4/16: *Tin Men.* Opening 4/17: *Project X.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—Through 4/19: *Burglar.* #2—*Blind Date.*

31. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Platoon.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—Through 4/16: *Lethal Weapon.* Opening 4/17: *Project X.* #2—*Police Academy 4: Citizens on Patrol.* #3—*Angel Heart.* #4—*Evil Dead 2: Dead by Dawn.* #5—*Angel Heart.* #6—*Some Kind of Wonderful.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Tin Men.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *The Secret of My Success.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *A Nightmare on Elm Street, Part 3: Dream Warriors.* **EMBASSY 3**—*Hollywood Shuffle.* **EMBASSY 4**—*Outrageous Fortune.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 4/16: *The Night Stalker.* Beg. 4/17: *The Hanoi Hilton.* #2—Through 4/16: *Hoosiers.*

38. EMBASSY 49TH STREET—49th St. east of Seventh Ave. (757-7003). *The Aristocats.*

39. UNITED ARTISTS TWIN—Broadway bet. 49th–50th Sts. (247-1633). #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Aristocats.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Three for the Road.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Aristocats; Blue Velvet.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Police Academy 4: Citizens on Patrol.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Working Girls.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). Through 4/16: *Radio Days.* Theater closed the public 4/14. Opening 4/17: *Heaven.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 4/16: *Black Widow.* Opening 4/17: *Project X.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *Children of a Lesser God.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Kangaroo.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). Through 4/19: *The Assault.* Beg. 4/20: *Lethal Weapon.*

51. MANHATTAN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 4/19: *Captive.* #2—Through 4/19: *Lethal Weapon.*

52. BARONET—Third Ave. at 59th St. (355-1663). *Outrageous Fortune.* **CORONET**—*Three for the Road.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Man Facing Southeast.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Gothic.* **CINEMA II**—(753-0774). *Tin Men.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Secret of My Success.* #2—*Blind Date.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Raising Arizona.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Platoon.* #2—*Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *A Room With a View.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Making Mr. Right.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Police Academy 4: Citizens on Patrol.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). Through 4/16: *The Color of Money.* Opening 4/17: *Project X.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*The Secret of My Success.* #2—*Angel Heart.*

68. RKO 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*Burglar.* #2—*Lethal Weapon.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). Through 4/16: *Mannequin.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Making Mr. Right.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—Through 4/16: *Scene of the Crime.* #2—*Sorekara.* #3—Through 4/16: *Thérèse.* #1 and #3—Opening 4/17: *Prick Up Your Ears.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Swimming to Cambodia.* #2—*Law of Desire.*

83. REGENCY—Broadway nr. 67th St. (724-3700). "The Films of Woody Allen, Charlie Chaplin, and Buster Keaton." 4/12–18: Woody Allen. 4/15–16: *Zelig; Everything You Always Wanted to Know About Sex.* 4/17–18: *Sleeper; Bananas.* 4/19–25: Chaplin. 4/19–20: *The Kid; Monsieur Verdoux; Shoulder Arms.* 4/21: *Limelight; The Rounders; Behind the Screen.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Raising Arizona.* #2—*Outrageous Fortune.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Platoon.* #2—*Police Academy 4: Citizens on Patrol.* #3—*Tin Men.* #4—*Blind Date.* #5—*The Secret of My Success.* #6—*Lethal Weapon.*

86. THALIA—95th St. west of Broadway (222-3370). 4/15: *The Naked Kiss; Shock Corridor.* 4/16: *Monty Python's The Meaning of Life; Life of Brian.* 4/17–18: *Ménage; Femmes Fatales.* 4/19: *The Band Wagon; Singin' in the Rain.* 4/20: *The Lady From Shanghai; Gilda.* 4/21: *College Confidential; Let's Rock!; Hey Boy! Hey Girl!*

87. METRO—Broadway nr. 99th St. (222-1200). #1—*Hollywood Shuffle.* #2—Through 4/16: *Radio Days.* Opening 4/17: *The Festival of Claymation.*

88. OLYMPIA QUAD—Broadway at 107th St. (865-8128). #1—*The Aristocats.* #2—*The Secret of My Success.* #3—*Outrageous Fortune.* #4—*Children of Lesser God.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors.* #2—*Police Academy 4: Citizens on Patrol.* #3—Through 4/16: *Burglar.* Opening 4/17: *The Hanoi Hilton.* #4—*Lethal Weapon.* #5—*Platoon.*

90. NOVA—Broadway nr. 147th St. (862-5728). Through 4/16: *Hoosiers.* Beg. 4/17 (tent.): *Burglar.*

91. RKO COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*The Aristocats; Burglar.* #2—*Police Academy 4: Citizens on Patrol.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax:** $3.25; senior citizens $3; children $1.50: *On the Wing; Nomads of the Deep* and *Skyward;* and *The Dream Is Alive:* Daily screenings; call for schedules. Triple features: $4.75/$4.50/$3: Fri.–Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4; video only, $2. 4/17–18, 6:30–7:30: "The Other New York: Regional Reflection": Video by New York artists. 4/17–25: "The Shubert Touch": Silent films from the Shubert-run World Film Corp.; live piano accompaniment. 4/17 at 7:30: *The Wishing Ring* (1914), dir. Maurice Tourneur; and *The Beloved Blackmailer* (1918). 4/18 at 7:30: *Trilby* (1915) and *The Whip* (1917), both dir. Maurice Tourneur.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $5; students and senior citizens $4; series tickets available. 4/17–5/8: "Retrospective: Ann Hui." 4/17 at 7: *The Spooky Bunch* (Hong Kong, 1980), dir. Ann Hui.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). Contribution $5. 4/18 at 8: *Une Femme Douce* (France, 1969), dir. Robert Bresson; and *A Woman Without Love* (Mexico, 1951), dir. Luis Buñuel.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). Free: 4/15 at 1:30: *Easter Parade* (1948), dir. Charles Walters, with Judy Garland and Fred Astaire. 4/17 at 7 and 9:30 ($3.50): *Dim Sum: A Little Bit of Heart* (1985), dir. Wayne Wang.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 4/21 at 8: The Sleazebuckets live and on film, performing *Everything Included.*

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 4/14–15 at 1, 3:15, 6, and 8:45: *Plein Sud* (France, 1981), dir. Luc Béraud. 4/21–22 at 1, 3:15, 6, and 8:45: *L'Acrobate* (France, 1975), dir. and with Jean-Daniel Pollet.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 4/19: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video-Feature": *Claim Excerpts* (1971) and *Turn On* (1974), both by Vito Acconci; interview with Ruth Bernhard.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; senior citizens and students $4. "Japan at War: Rare Films From World War II": 4/17 at 7:30: *Night in China* (Japan, 1940), dir. Osamu Fushimizu.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission. 4/16, 12:15–5: Five half-hour episodes of *Shalom Sesame*—the best of Israeli *Sesame Street.* National Jewish Archive of Broadcasting: 4/19 at 12:30, 1:30, and 2:30: "Home for Passover," from *Eternal Light* (NBC, 1956); and "Passover," from *Marshall Efron's Illustrated, Simplified and Painless Sunday School* (CBS, 1974).

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Through 5/2, Tue.–Sat. at 1: Barbara Rosenthal: Documents and conceptual pieces; at 2: From *The Eleventh Hour* (Channel Four, Great Britain); at 3: *Grandeur et décadence* (France, 1986), dir. Jean-Luc Godard; at 4:45: *Video Juke Box* (BBC, 1986), by Kevin Loader: A history of the music video.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $4. "Personal Cinema Program." 4/18 at 8 *The Loom* (1986) and *Jane* (1985), by Stan Brakhage

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission: Wed.–Sat noon–5, Tue. noon–8. Through 4/18: "*State of th Art:* A Provocative Documentary on Art in the '80s.' Through 6/16, Tue.–Sat. at 12:30 and 2:45, Tue. a 5:30: *Peter Pan* (1960), with Mary Martin.

MUSEUM OF MODERN ART—11 W. 53rd St. (708 9490). Free with museum admission. **Titus Theate 1:** 4/16 at 2:30 and 6: "A History of Camera Movement": *Letter From an Unknown Woman* (1948), di Max Ophuls, cinematography by Franz Planer. 4/2 "What's Happening?: In Memory of David Maysles' at 2:30: *Salesman* (1969), dir. David and Albe Maysles; at 6: *Grey Gardens* (1974), dir. David and Al bert Maysles, Ellen Hovde, and Muffie Meyer, wit Edith Bouvier Beale and daughter Edie. **Titus Theater 2:** 4/16 at 3 and 6:30: "What's Happening?": *Weave of Time* (1986), dir. Susan Fanshel. Throug 4/21: "Gyula Gazdag": Films by the Hungarian director. 4/17 at 3: *The Banquet* (Hungary, 1981); at 6:3 *Lost Illusions* (Hungary, 1982). 4/18 at 2:30: *The Lo Distance Runner* (Hungary, 1968); *Happy New Ye* (Hungary, 1974), dir. Gazdag and Elemér Ragály and *Selection* (Hungary, 1970); at 5:30: *The Resoluti* (Hungary, 1972), dir. Gazdag and Judit Ember. 4/1 at 2:30: (See 4/18 at 5:30); 5:30: (See 4/18 at 2:3 4/20 at 3 and 6:30: *Swap* (Hungary, 1977). 4/21 at (See 4/17 at 6:30); at 6:30: (See 4/17 at 3).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7619). $5; senior citizens (Sun Thu.) $3; under 16, $2.50. 4/14–18 and 4/20 at 8 a 10:15, 4/19 at 5, 7:15, and 9:30: *Blue Velvet* (198 dir. David Lynch. 4/21–22 at 8: *Private Practices: T Story of a Sex Surrogate* (1985), dir. Kirby Dick, wi sex surrogate Maureen Sullivan; Sullivan present.

NEW YORK PUBLIC LIBRARY—Donnell Media Cent 20 W. 53rd St. (621-0618). Free. 4/16 at noon: "T Constitution": *What Johnny Can't Read* (CBS Nev 1980); *Freedom and Security: The Uncertain Bala* (1973), dir. Dick Hubert; and *Pregnant but Equal: T Fight for Maternity Benefits* (1982), dir. Judith Pomm at 6: "Meet the Makers—Film": Retrospective works by Ernie Gehr, Stan Brakhage, and oth 4/21: "The Constitution": at noon: *The Star Cham* (1983), dir. Peter Hyams; at 2:30: *The Wrong M* (1956), dir. Alfred Hitchcock, with Henry Fonda.

PUBLIC THEATER—425 Lafayette St. (598-7171). senior citizens and students $4. Through 4/23: "T Age of New Yorker Films"; separate admission each film. 4/14–16 at 6: *In the Name of the Father* (ly, 1971), dir. Marco Bellocchio; at 8: *The Connec* (1961), dir. Shirley Clarke; at 10: *Perceval* (Fra 1978), dir. Eric Rohmer. 4/17–19 at 6: *Pickpo* (France, 1959), dir. Robert Bresson; at 8: *The Merc of Four Seasons* (West Germany, 1972), dir. Rai Werner Fassbinder; at 10: *Jonah Who Will Be 25 in Year 2000* (Switzerland, 1976), dir. Alain Tan 4/18–19 at 4: *The Lacemaker* (France, 1976), Claude Goretta. 4/21–23 at 6: *An Autumn After* (Japan, 1962), dir. Yasujiro Ozu; at 8: *The Spi Strategem* (Italy, 1970), dir. Bernardo Bertolucci; at *Peppermint Soda* (France, 1978), dir. Diane K "Public Service" (free): Sat.–Sun. at 2: *Inughuit* (den, 1985), dir. Staffan Julén and Ylva Julén.

QUEENS MUSEUM—NYC Bldg., Flushing Mead Corona Park, Queens (718-592-2405). Free museum admission. Through 5/16: "Hooray for lywood." 4/18 at 12:30 and 3: *Raiders of the Lost* (1981), dir. Steven Spielberg, with Harrison For

SOUTH STREET SEAPORT MUSEUM—Children's ter, 165 John St. (669-9416). $5; reservation quired. 4/15 at 7: *Captains Courageous* (1937), dir. tor Fleming, with Spencer Tracy.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 4/19 at 1:30: *$H_2O$* (1929), *Surf and Seaweed* (1930), and *Mechanical Principles* (1931), all by Ralph Steiner; *Berlin Still Life* (1926), *Marseille Vieux Port* (1929), *Light Play: Black White Gray* (1930), and *Gypsies* (1932), all by Laszlo Moholy-Nagy.

VHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 7/2: "1987 Biennial Exhibition—Films and Videotapes." Films: Tue. at 2, Wed.-Sat. at noon, Sun. at 1: 4/11-16: *Landscape Suicide* (1986), by James Benning; 4/17-22: *The Riverbed* (1986), by Rachel Reichman. Video: 4/14 at 4, 5, and 6:30, 4/15-16 at 2:30 and 3:30: *Rock My Religion* (1986), by Dan Graham; 4/17-18 at 2:30, 4/19 at 3:30, 4/21 at 4 and 6:15, 4/22 at 2:30: *I Do Not Know What It Is I Am Like* (1986), by Bill Viola.

BRONX

00. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Police Academy 4.* #2—*The Aristocats; Burglar.* #3—*Lethal Weapon.*

01. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*The Secret of My Success.* #2—Through 4/16: *Burglar.* #3—*Blind Date.* #4—Through 4/16: *Platoon.* Beg. 4/17: *Project X.*

02. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Secret of My Success.* #2—*Police Academy 4.*

03. DALE—W. 231st St. at Broadway (884-5300). #1—*The Aristocats; Lethal Weapon.* #2—*Police Academy 4.*

4. DOVER—Boston Rd. at E. 174th St. (542-3511). *Police Academy 4.*

6. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Blind Date.* #2—*Police Academy 4.* #3—*The Aristocats; Lethal Weapon.* #4—*Platoon.*

7. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Police Academy 4.*

8. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*A Nightmare on Elm Street, Part 3.* #2—*The Aristocats; The Night Stalker.* #3—*Platoon.* #4—*The Secret of My Success.*

9. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900). #1—Through 4/16: *Three for the Road.* Beg. 4/17: *The Hanoi Hilton.* #2—*Police Academy 4.* #3—*The Aristocats; A Nightmare on Elm Street, Part 3.* #4—*Lethal Weapon.*

. RIVERDALE—Riverdale Ave. at 259th St. (884-514). #1—*The Secret of My Success.* #2—*Blind Date.*

. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583). #1—*Burglar.* #2—*Lethal Weapon.* #3—*olice Academy 4.*

. WHITESTONE—Bruckner Blvd. at Hutchinson iver Pkwy. (409-9030). #1—*Blind Date.* #2—*The ecret of My Success.* #3—*Lethal Weapon.* #4—*Raising rizona.* #5—*Three for the Road.* #6—*Hollywood Shuf- .* #7—*A Nightmare on Elm Street, Part 3.* #8—*The ristocats; Evil Dead 2.* #9—*Making Mr. Right.* #10—*olice Academy 4.* #11—Through 4/16: *Burglar.* Beg. /17: *Project X.* #12—*Platoon.*

BROOKLYN

AREA CODE 718

ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*ree for the Road.* #2—*Making Mr. Right.* #3—*The istocats; Angel Heart.* #4—*Blind Date.* #5—*Tin Men.* —*Platoon.* #7—Through 4/16: *A Room With a ew.* Beg. 4/17: *The Hanoi Hilton.*

AVENUE U—Ave. U at E. 16th St. (645-3800). rough 4/16: *Radio Days; Outrageous Fortune.*

BENSON—86th St. at 20th Ave. (372-1617). —*The Aristocats; Outrageous Fortune.* #2—*Children a Lesser God.*

BROOKLYN HEIGHTS—Henry St. at Orange St. 6-7070). #1—*The Secret of My Success.* #2—*Raising zona.*

CANARSIE—Ave. L at E. 93rd St. (251-0700). —*The Aristocats; Lethal Weapon.* #2—*Tin Men.* —*Police Academy 4.*

COBBLE HILL—Court St. at Butler St. (596-3). #1—*Blind Date.* #2—*The Aristocats; Making Right.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—Through 4/16: *A Nightmare on Elm Street, Part 3; The Night Stalker.* #2—Through 4/16: *Three for the Road.* Beg. 4/17: *The Hanoi Hilton.* #3—Through 4/16: *Mannequin.* Beg. 4/17: *Summer Camp Nightmare.* #4—*Police Academy 4.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 4/16: *Witchboard; Sorority House Massacre.* #2—Through 4/16: *Platoon.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Burglar.* #2—*Lethal Weapon.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Police Academy 4.* #2—*The Secret of My Success.* #3—*Lethal Weapon.* #4—*Outrageous Fortune.* #5—Through 4/16: *A Nightmare on Elm Street, Part 3.* Beg. 4/17: *Steele Justice.*

211. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*The Secret of My Success.* #2—*Raising Arizona.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*The Secret of My Success.* #2—*Blind Date.*

213. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Angel Heart.* #2—*Platoon.* #3—*A Nightmare on Elm Street, Part 3.* #4—*Hollywood Shuffle.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Secret of My Success.* #2—*Platoon.* #3—*A Nightmare on Elm Street, Part 3.*

215. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Blind Date.* #2—*Raising Arizona.* #3—*The Color of Money.* #4—*Tin Men.*

216. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Aristocats; Children of a Lesser God.* #2—*The Secret of My Success.* #3—Through 4/16: *Three for the Road.* Beg. 4/17: *The Hanoi Hilton.* #4—*Police Academy 4.* #5—*Blind Date.* #6—Through 4/16: *Lethal Weapon.*

217. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Hollywood Shuffle.* #2—*The Secret of My Success.*

218. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—*The Secret of My Success.* #4—Through 4/16: *Burglar.* #5—Through 4/16: *A Nightmare on Elm Street, Part 3.* Beg. 4/17: *The Hanoi Hilton.*

219. RKO KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—*Platoon.* #4—*The Aristocats; Burglar.*

220. RKO KINGS PLAZA—Flatbush Ave. at Ave. U (253-1110). #1—*Platoon.* #2—*Making Mr. Right.* #3—*Raising Arizona.* #4—*Burglar.*

221. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Through 4/16: *The Aristocats; Angel Heart.* Beg. 4/17: *Project X.* #2—*Three for the Road.* #3—*Police Academy 4.* #4—*Blind Date.* #5—*Lethal Weapon.*

222. WALKER—18th Ave. at 64th St. (232-4500). #1—*Lethal Weapon.* #2—*Three for the Road.* #3—Through 4/16: *Some Kind of Wonderful.* Beg. 4/17: *Project X.* #4—*Police Academy 4.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Lethal Weapon.* #2—*The Aristocats; The Night Stalker.* #3—*Police Academy 4.* #4—*The Secret of My Success.* #5—*Blind Date.* #6—Through 4/16: *Platoon.* Beg. 4/17: *Project X.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Police Academy 4.* #2—*Children of a Lesser God.*

302. BAYSIDE—MOVIES AT BAYSIDE—(225-77ww). #1—*Tin Men.* #2—*Blind Date.* #3—*Raising Arizona.* #4—*Making Mr. Right.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Secret of My Success.* #2—*Raising Arizona.* #3—*Making Mr. Right.* #4—*Lethal Weapon.* #5—*Tin Men.* #6—Through 4/16: *Outrageous Fortune.* Beg. 4/17: *Project X.* #7—*The Aristocats; Platoon.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Platoon.* #2—*The Secret of My Success.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*The Aristocats; A Nightmare on Elm Street, Part 3.* #2—*The Secret of My Success.* #3—Through 4/16: *Platoon.* Beg. 4/17: *Project X.* #4—*Lethal Weapon.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Making Mr. Right.* #2—*Tin Men.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*A Room With a View.* #2—*The Color of Money.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Raising Arizona.* #2—*The Aristocats.* #3—*Police Academy 4.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Blind Date.* #2—*Tin Men.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Making Mr. Right.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Lethal Weapon.* #2—*Burglar.* #3—Through 4/16: *The Night Stalker.* Beg. 4/17: *Project X.* #4—*Three for the Road.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*The Secret of My Success.* #2—*Raising Arizona.* #3—*Tin Men.* #4—Through 4/16: *Lethal Weapon.* Beg. 4/17: *Project X.* #5—*The Aristocats; Platoon.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800). #1—*Blind Date.* #2—*Angel Heart.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Blind Date.* #2—Through 4/16: *Platoon.* Beg. 4/17: *Project X.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Secret of My Success.* #2—*Police Academy 4.* #3—*Lethal Weapon.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*The Secret of My Success.* #2—*The Aristocats; Outrageous Fortune.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Lethal Weapon.* #2—Beg. 4/17: *Project X.* #3—*Platoon.*

319. QUEENS VILLAGE—COMMUNITY—(465-8986). *The Aristocats; 'Round Midnight.*

320. REGO PARK—LOEWS LEFRAK CITY—(699-4700). #1—*Some Kind of Wonderful.* #2—*Angel Heart.* #3—*A Nightmare on Elm Street, Part 3.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). Program unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Blind Date.* #2—*The Secret of My Success.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Tin Men.* #2—*The Secret of My Success.*

401. NEW DORP—HYLAN—(351-6601). #1—*Making Mr. Right.* #2—*Blind Date.*

402. NEW DORP—LANE—(351-2110). *The Aristocats; Platoon.*

403. NEW DORP—RAE—(979-0444). #1—*Lethal Weapon.* #2—*Police Academy 4.*

404. NEW DORP—RKO FOX PLAZA—(987-6800). #1—*Raising Arizona.* #2—*The Secret of My Success.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Police Academy 4.* #2—Through 4/16: *Lethal Weapon.* Beg. 4/17: *Project X.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Tin Men.* #2—*The Aristocats; Platoon.*

501. BELLMORE—MOVIES—(783-7200). Through 4/16: *Radio Days.* Beg. 4/17: *Outrageous Fortune.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 4/16: *Outrageous Fortune; An American Tail.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—*Raising Arizona.* #4—Through 4/16: *Burglar.* Beg. 4/17: *Project X.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*The Secret of My Success.* #2—*Blind Date.* #3—*Tin Men.* #4—*The Aristocats.* #5—Through 4/16: *Outrageous Fortune.* Beg. 4/17: *Project X.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(741-4007) #1—*Police Academy 4.* #2—*Blind Date.* #3—*The Secret of My Success.* #4—*Raising Arizona.* #5—*Platoon.* #6—*Three for the Road.*

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MOVIES

506. GREAT NECK—SQUIRE—(466-2020). #1—*Police Academy 4.* #2—*Blind Date.* #3—Through 4/16: *Platoon.* Beg. 4/17: *Project X.*

507. HEWLETT—RKO—(791-6768). Through 4/16: *"Crocodile" Dundee.* Beg. 4/17: *Mannequin.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Three for the Road.* #2—*The Aristocats; Outrageous Fortune.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 4/16: *The Color of Money.* Beg. 4/17: *Project X.* #2—*Police Academy 4.* #3—Through 4/16: *Platoon.* Beg. 4/17: *The Hanoi Hilton.* #4—*Making Mr. Right.* #5—*The Secret of My Success.* #6—*Lethal Weapon.*

510. LAWRENCE—RKO—(371-0203). #1—*The Aristocats; Burglar.* #2—*Three for the Road.* #3—*Police Academy 4.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 4/16: *Radio Days.* Beg. 4/17 (tent.): *Outrageous Fortune.* #2—*Hoosiers.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Secret of My Success.* #2—*Blind Date.* #3—*Platoon.* #4—*Making Mr. Right.* #5—*The Aristocats; A Nightmare on Elm Street, Part 3.* #6—*Tin Men.*

513. LONG BEACH—PARK AVENUE—(432-0576). *The Aristocats; Outrageous Fortune.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Blind Date.* #2—*Tin Men.* #3—*Making Mr. Right.* #4—Through 4/16: *Platoon.* Beg. 4/17: *Project X.*

515. MALVERNE—TWIN—(599-6966). #1—*Radio Days.* #2—Through 4/16: *Hoosiers.* Beg. 4/17 (tent.): *Outrageous Fortune.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Tin Men.* #2—*Raising Arizona.* #3—*The Aristocats; Outrageous Fortune.*

517. MASSAPEQUA—PEQUA—(799-6464). *Tin Men.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Aristocats; Burglar.* #2—*Lethal Weapon.* #3—*Blind Date.* #4—*The Secret of My Success.* #5—Through 4/16: *Outrageous Fortune.* Beg. 4/17: *Project X.* #6—*Three for the Road.* #7—Through 4/16: *Platoon.* Beg. 4/17: *The Hanoi Hilton.* #8—*Raising Arizona.* #9—*Police Academy 4.*

519. MERRICK—TWIN—(546-1270). #1—*The Secret of My Success.* #2—Through 4/16: *Outrageous Fortune.* Beg. 4/17: *Project X.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—Through 4/16: *Three for the Road; An American Tail.* #2—*Police Academy 4.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Through 4/16: *Outrageous Fortune.* #2—Through 4/16: *Radio Days.*

522. PLAINVIEW—OLD COUNTRY—(931-4242). #1—Through 4/16: *Radio Days; An American Tail.* #2—Through 4/16: *Outrageous Fortune.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—Through 4/16: *Lethal Weapon; An American Tail.* Beg. 4/17: *Project X.* #2—*Blind Date.* #3—*The Secret of My Success.* #4—*Police Academy 4.*

524. ROCKVILLE CENTRE—RKO FANTASY—(764-8000). *The Secret of My Success.*

525. ROCKVILLE CENTRE—RKO TWIN—(678-3121). #1—*Raising Arizona.* #2—*Lethal Weapon.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Making Mr. Right.* #2—*Radio Days.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Raising Arizona.* #2—*Tin Men.* #3—Through 4/16: *Children of Lesser God.* Beg. 4/17: *The Hanoi Hilton.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Blind Date.*

529. VALLEY STREAM—RKO GREEN ACRES—(561-2100). #1—Through 4/16: *Angel Heart.* Beg. 4/17: *Project X.* #2—*Raising Arizona.* #3—*Blind Date.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Burglar.* #2—*The Aristocats; Evil Dead 2.* #3—*Lethal Weapon.* #4—*Making Mr. Right.* #5—*Three for the Road.* #6—*The Secret of My Success.* #7—*Police Academy 4.* #8—*A Nightmare on Elm Street, Part 3.* #9—*Tin Men.* #10—*Platoon.* #11—*Outrageous Fortune.* #12—*Hollywood Shuffle.*

531. WANTAGH—RKO—(781-6969). Through 4/16: *"Crocodile" Dundee.* Beg. 4/17: *Mannequin.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Police Academy 4.* #2—*The Secret of My Success.* #3—Through 4/16: *Blind Date.* Beg. 4/17: *Project X.*

533. WESTBURY—WESTBURY—(333-1911). #1—*The Aristocats; Angel Heart.* #2—*Children of a Lesser God.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Lethal Weapon.* #2—*Blind Date.* #3—*Tin Men.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Secret of My Success.* #2—*The Aristocats; A Nightmare on Elm Street, Part 3.* #3—*Platoon.*

602. BAY SHORE—CINEMA—(665-1722). *Three for the Road.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Making Mr. Right.* #2—*Police Academy 4.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Secret of My Success.* #2—*Blind Date.* #3—*Lethal Weapon.* #4—*The Aristocats; The Color of Money.* #5—*Three for the Road.* #6—Through 4/16: *Burglar.* Beg. 4/17: *Project X.* #7—*Tin Men.* #8—*A Nightmare on Elm Street, Part 3.* #9—*Making Mr. Right.* #10—*Raising Arizona.* #11—*Platoon.* #12—*Police Academy 4.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Making Mr. Right.* #2—*Three for the Road.* #3—*The Aristocats; Hoosiers.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Burglar.* #6—*Police Academy 4.* #7—*The Secret of My Success.* #8—*Outrageous Fortune.* #9—*Platoon.* #10—Through 4/16: *Mannequin.* Beg. 4/17: *Project X.* #11—*Lethal Weapon.* #12—*Raising Arizona.*

609. COMMACK—RKO—(499-4545). #1—*Blind Date.* #2—*Tin Men.*

610. CORAM—PINE—(698-6442). #1—*Platoon.* #2—*The Aristocats; Angel Heart.* #3—*Blind Date.* #4—*Radio Days.*

611. CORAM—THE MOVIES AT CORAM—(736-6200) #1—*The Secret of My Success.* #2—*Police Academy 4* #3—*Blind Date.* #4—*Lethal Weapon.* #5—*Raising Arizona.* #6—*Three for the Road.* #7—Through 4/16 *The Aristocats; Outrageous Fortune.* Beg. 4/17: *Project X* #8—*Tin Men.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Secret of My Success.* #2—*Blind Date.* #3—*Polic Academy 4.* #4—*The Aristocats; Lethal Weapon.* #5—*Raising Arizona.*

613. ELWOOD—ELWOOD—(499-7800). #1—Throug 4/16: *The Color of Money.* Beg. 4/17: *The Hanoi Hilton* #2—*The Secret of My Success.*

616. HUNTINGTON—RKO SHORE—(421-5200). #1—*Blind Date.* #2—*The Aristocats; Lethal Weapon.* #3—*Platoon.* #4—Through 4/16: *Three for the Road.* Beg 4/17: *Project X.*

617. HUNTINGTON—RKO WHITMAN—(423-1300). *Th Secret of My Success.*

618. ISLIP—ISLIP—(581-5200). #1—Through 4/1 *The Aristocats; Lethal Weapon.* Beg. 4/17: *Project* #2—*The Secret of My Success.* #3—*Blind Date.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(72 9550). *Raising Arizona.*

620. LINDENHURST—LINDENHURST—(888-5400 *Mannequin.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*P lice Academy 4.* #2—*Three for the Road.* #3—*The Aris cats; Lethal Weapon.* #4—*The Secret of My Success.* #5 Through 4/16: *Tin Men.* Beg. 4/17: *Project X.* #6 *Blind Date.*

623. NORTHPORT—NORTHPORT—(261-8600). *Man quin.*

624. OAKDALE—OAKDALE—(589-8118). *The Aristoc Outrageous Fortune.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(3 2100). #1—*Raising Arizona.* #2—*A Nightmare on E Street, Part 3; An American Tail.* #3—*Platoon.* #4 *Blind Date.* #5—*Tin Men.* #6—*Lethal Weapon.* #7 *Making Mr. Right.* #8—*The Aristocats.* #9—*Po Academy 4.* #10—*Three for the Road.* #11—Throu 4/16: *Outrageous Fortune.* Beg. 4/17: *Project X.* #1 Through 4/16: *Angel Heart.* Beg. 4/17: *The Hanoi ton.* #13—*The Secret of My Success.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Ma quin.* #2—*"Crocodile" Dundee.* #3—*Children of a L God.*

627. PORT JEFFERSON—MINI EAST—(928-65 Through 4/16: *Lethal Weapon; An American Tail.* 4/17 (tent.): *Platoon.* **WEST**—*The Secret of My Suc*

630. SAG HARBOR—SAG HARBOR—(725-00 Through 4/16: *Alpine Fire.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Aristocats; Three for the Road.* #2—*Police Academy 4.* #3—*The Secret of My Success.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Tin Men.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Secret of My Success.* #2—*Maging In. Right.* #3—Through 4/16: *Police Academy 4.* Beg. 4/17: *The Hanoi Hilton.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Secret of My Success.* #2—*Blind Date.* #3—*Police Academy 4.*

536. WEST ISLIP—TWIN—(669-2626). #1—Through 4/16: *The Color of Money.* Beg. 4/17 (tent.): *Platoon.* #2—Through 4/16: *Children of a Lesser God.* Beg. 4/17 (tent.): *Lethal Weapon.* #3—Through 4/16: *Hannah and Her Sisters.*

37. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—Through 4/16: *Lethal Weapon.*Beg. 4/17: *Project X.* #2—*The Secret of My Success.*

38. WESTHAMPTON—WESTHAMPTON—(288-1500). *Tin Men.*

NEW YORK STATE

AREA CODE 914

Westchester County

00. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 4/16: *Hoosiers.* Beg. 4/17: *The Assault.* #2—*Tin Men.*

01. BEDFORD VILLAGE—CINEMA 22—(234-9577). *The Secret of My Success.*

02. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Three for the Road.* #2—*The Color of Money.* #3—Through 4/16: *Angel Heart.* Beg. 4/17: *The Hanoi Hilton.*

03. GREENBURGH—CINEMA 100—(946-4680). #1—*Blind Date.* #2—*The Aristocats; Platoon.*

04. HARRISON—CINEMA—(835-5952). Through 4/16: *Radio Days.*

05. HARTSDALE—CINEMA—(428-2200). #1—Through 4/16: *A Nightmare on Elm Street, Part 3.* Beg. 4/17: *Project X.* #2—*Lethal Weapon.* #3—*The Secret of My Success.* #4—*Three for the Road.*

6. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Aristocats; Outrageous Fortune.* #2—Through 4/16: *Three for the Road.* Beg. 4/17: *Project X.* #3—*Lethal Weapon.* #4—*Platoon.* #5—*Tin Men.* #6—*Raising Arizona.* #7—*The Secret of My Success.* #8—*Making Mr. Right.* #9—*Police Academy 4.* #10—*Blind Date.*

7. LARCHMONT—PLAYHOUSE—(834-3001). *Tin Men.*

8. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Police Academy 4.* #2—*Raising Arizona.* #3—*Platoon.* #4—*The Aristocats; Lethal Weapon.*

9. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Platoon.* #2—Through 4/16: *Police Academy 4.* Beg. 4/17: *The Hanoi Hilton.* #3—*The Aristocats; Three for he Road.* #4—Through 4/16: *Blind Date.* Beg. 4/17: *Project X.* #5—*The Secret of My Success.*

0. MOUNT VERNON—PARKWAY—(664-3311). Through 4/16: *Radio Days.* Beg. 4/17: *Outrageous Fortune.*

. NEW ROCHELLE—RKO PROCTORS—(632-1100). 1—*Angel Heart.* #2—*Burglar.*

. NEW ROCHELLE—TOWN—(632-9700). *Platoon.*

. OSSINING—ARCADIAN—(941-5200). #1—*Police cademy 4.* #2—*The Secret of My Success.* #3—*The ristocats; Lethal Weapon.*

. PEEKSKILL—BEACH—(737-6262). #1—*Mannetin.* #2—*Outrageous Fortune.* #3—*Police Academy 4.* 4—*Children of a Lesser God.* #5—*Some Kind of Wonrful.* #6—*Platoon.*

PEEKSKILL—WESTCHESTER MALL—(528-8822). 1—Through 4/16: *"Crocodile" Dundee.* Beg. 4/17: *oject X.* #2—*Lethal Weapon.* #3—Through 4/16: *A ghtmare on Elm Street, Part 3.* #4—*The Aristocats; The lor of Money.*

PELHAM—PICTURE HOUSE—(738-3160). *The Set of My Success.*

PLEASANTVILLE—ROME—(769-0720). #1—*A ghtmare on Elm Street, Part 3.* #2—Through 4/16: *trageous Fortune; An American Tail.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Secret of My Success.* #2—*Blind Date.*

719. SCARSDALE—FINE ARTS—(723-6699). *A Room With a View.*

720. SCARSDALE—PLAZA—(725-0078). *Radio Days.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Police Academy 4.* #2—*Raising Arizona.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Tin Men.* #2—Through 4/16: *Outrageous Fortune.* Beg. 4/17: *Project X.* #3—*Blind Date.* #4—*Lethal Weapon.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Police Academy 4.* #2—*The Aristocats; Burglar.* #3—*Platoon.* #4—*The Secret of My Success.* #5—*Raising Arizona.* #6—*Making Mr. Right.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Three for the Road.* #2—*Tin Men.* #3—*Police Academy 4.* #4—*Blind Date.* #5—*Raising Arizona.* #6—*Platoon.* #7—*The Secret of My Success.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 4/16: *Radio Days.* #2—Through 4/16: *Hannah and Her Sisters.*

Rockland County

752. NANUET—MALL—(623-6336). *Police Academy 4.*

753. NANUET—ROUTE 59—(623-3355). *Raising Arizona.*

754. NANUET—RKO MOVIES—(623-0211). #1—*Lethal Weapon.* #2—*Blind Date.* #3—*Tin Men.* #4—*Platoon.* #5—*The Secret of My Success.*

755. NEW CITY—TOWN—(634-5100). #1—*Raising Arizona.* #2—*The Secret of My Success.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Police Academy 4.* #2—*The Aristocats; The Color of Money.*

757. NYACK—CINEMA EAST—(358-6631). *Making Mr. Right.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). Through 4/16: *Police Academy 4; Little Shop of Horrors.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Blind Date.* #2—*The Secret of My Success.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Tin Men.*

761. SPRING VALLEY—CINEMA 45—(352-1445). Through 4/16: *Platoon.* Beg. 4/17: *Project X.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Three for the Road.* #2—Through 4/16: *The Color of Money.* Beg. 4/17: *Project X.*

763. STONY POINT—9 W—(942-0303). *Mannequin.*

764. SUFFERN—LAFAYETTE—(357-6030). *The Aristocats; Outrageous Fortune.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Platoon.* #2—*The Secret of My Success.*

801. DANBURY—CINE—(743-2200). #1—*Police Academy 4.* #2—*Blind Date.* #3—*Raising Arizona.*

802. DANBURY—CINEMA—(748-2923). #1—*Tin Men.* #2—*The Aristocats; Outrageous Fortune.*

803. DANBURY—PALACE—(748-7496). #1—*Lethal Weapon.* #2—Through 4/16: *Three for the Road.* Beg. 4/17: *Project X.* #3—Through 4/16: *"Crocodile" Dundee.* Beg. 4/17: *The Hanoi Hilton.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Secret of My Success.* #2—*The Aristocats; Burglar.*

806. FAIRFIELD—COUNTY—(334-1411). *Platoon.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Secret of My Success.* #2—*Platoon.*

808. GREENWICH—PLAZA—(869-4030). #1—*Tin Men.* #2—*Making Mr. Right.* #3—Through 4/16: *Children of a Lesser God.* Beg. 4/17: *The Assault.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Platoon.* #2—*Blind Date.*

810. NORWALK—CINEMA—(838-4504). #1—Through 4/16: *The Aristocats; Outrageous Fortune.* Beg. 4/17: *Project X.* #2—*Lethal Weapon.*

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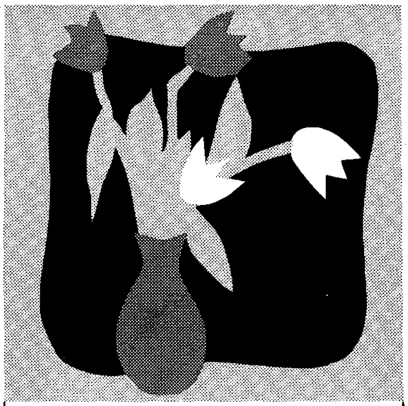

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811. NORWALK—NORWALK—(866-9202). *Police Academy 4.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Aristocats.*

813. SOUTH NORWALK—SONO—(866-9202). 4/14-16: *Native Son* (1986). 4/17-23: *The Decline of the American Empire.*

814. SPRINGDALE—STATE—(325-0250). Through 4/16: *Outrageous Fortune; A Nightmare on Elm Street, Part 3.*

815. STAMFORD—AVON—(324-9205). #1—*The Aristocats; Outrageous Fortune.* #2—Through 4/16: *Hoosiers.* Beg. 4/17: *The Hanoi Hilton.*

816. STAMFORD—CINEMA—(324-3100). #1—*Police Academy 4.* #2—*Raising Arizona.* #3—Through 4/16: *Three for the Road.* Beg. 4/17: *Project X.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Blind Date.* #2—*Lethal Weapon.*

818. TRUMBULL—TRANS-LUX—(374-0462). #1—*Police Academy 4.* #2—*Blind Date.* #3—*Lethal Weapon.*

819. WESTPORT—FINE ARTS—(227-3324). #1—*Tin Men.* #2—*Blind Date.* #3—(227-9619). *Platoon.* #4—(226-6666). *Making Mr. Right.*

820. WESTPORT—POST—(227-0500). *Raising Arizona.*

821. WILTON—CINEMA—(762-5678). *The Secret of My Success.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Secret of My Success.* #2—*Police Academy 4.* #3—*The Aristocats; Outrageous Fortune.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*The Secret of My Success.* #2—Through 4/16: *A Nightmare on Elm Street, Part 3.* Beg. 4/17: *Project X.*

902. JERSEY CITY—STATE—(653-5200). #1—*Police Academy 4.* #2—*The Aristocats; The Night Stalker.* #3—Through 4/16: *Lethal Weapon.* Beg. 4/17: *Summer Camp Nightmare.* #4—*Burglar.*

903. SECAUCUS—LOEWS MEADOW PLAZA—(902-9200). #1—*Lethal Weapon.* #2—*Police Academy 4.* #3—*The Aristocats; Angel Heart.* #4—*Hollywood Shuffle.* #5—*Making Mr. Right.* #6—*Burglar.* #7—*Raising Arizona.* #8—*Three for the Road.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Tin Men.* #2—*Platoon.* #3—*The Secret of My Success.* #4—*Outrageous Fortune.* #5—*A Nightmare on Elm Street, Part 3.* #6—*Blind Date.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 4/16: *Outrageous Fortune; Angel Heart.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Blind Date.*

911. BLOOMFIELD—RKO ROYAL—(748-3555). #1—*A Nightmare on Elm Street, Part 3; The Night Stalker.* #2—*Burglar.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Blind Date.*

913. IRVINGTON—CASTLE—(372-9324). #1—Through 4/16: *Platoon; The Night Stalker.* #2—Through 4/16: *A Nightmare on Elm Street, Part 3.*

914. LIVINGSTON—COLONY—(992-0800). *Tin Men.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Aristocats; Radio Days.*

916. MILLBURN—RKO—(376-0800). #1—*The Secret of My Success.* #2—*Blind Date.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Secret of My Success.* #2—*Making Mr. Right.* #3—*Tin Men.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The Aristocats.* #2—*Police Academy 4.* #3—*Lethal Weapon.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Platoon.* #2—*Hoosiers.* #3—Through 4/16: *Three for the Road.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Raising Arizona.* #2—*Platoon.* #3—Through 4/16: *Angel Heart.* Beg. 4/17: *Project X.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Raising Arizona.* #2—Through 4/16: *Burglar.* #3—*Lethal Weapon.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 4/16: *Hannah and Her Sisters; An American Tail.*

931. CRANFORD—RKO—(276-9120). #1—*Three for the Road.* #2—*The Secret of My Success.*

932. ELIZABETH—ELMORA—(352-3483). *Outrageous Fortune.*

933. LINDEN—QUAD—(925-9787). #1—*The Secret of My Success.* #2—*Police Academy 4.* #3—*Blind Date.* #4—Through 4/16: *Platoon.* Beg. 4/17: *Project X.*

934. UNION—FIVE POINTS—(964-3466). #1—*Police Academy 4.* #2—Through 4/16: *Lethal Weapon.* Beg. 4/17: *Project X.*

935. UNION—LOST PICTURE SHOW—(964-4497). Through 4/16: *Radio Days.* Beg. 4/17: *Working Girls.*

936. UNION—RKO—(686-4373). #1—*Tin Men.* #2—*The Aristocats; The Color of Money.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Blind Date.* #2—*Police Academy 4.* #3—*Raising Arizona.*

938. WESTFIELD—TWIN—(654-4720). #1—*Platoon.* #2—*Making Mr. Right.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Hoosiers* #2—Through 4/16: *Burglar.*

951. CLOSTER—CLOSTER—(768-8800). *The Aristocats Outrageous Fortune.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660) #1—*Making Mr. Right.* #2—*The Secret of My Success* #3—*The Aristocats; Lethal Weapon.* #4—*Tin Men.*

953. EMERSON—TOWN—(261-1000). #1—*Three for th Road.* #2—*Blind Date.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*The Aristocats.* #2—*Mannequin.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Blind Dat* #2—*Police Academy 4.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Raisin Arizona.* #2—*Three for the Road.*

957. FORT LEE—SHARON—(224-0202). Through 4/1 *Platoon; A Room With a View.*

958. OAKLAND—TWIN—(337-4478). #1—*Outrageo Fortune.* #2—*Lethal Weapon.*

959. PARAMUS—CINEMA 35—(845-5070). *Blac Widow.*

960. PARAMUS—DRIVE-IN—(368-1440). Beg. 4/1 *Summer Camp Nightmare.*

961. PARAMUS—RKO BERGEN MALL—(845-4449 Through 4/16: *The Aristocats; Outrageous Fortune.*

962. PARAMUS—RKO ROUTE 4—(487-7909). #1- *Blind Date.* #2—Through 4/16: *A Nightmare on El Street, Part 3.* Beg. 4/17: *Project X.* #3—*Making M Right.* #4—*Platoon.* #5—*Angel Heart.* #6—*The Sec of My Success.* #7—*Police Academy 4.* #8—*Three for t Road.* #9—*Lethal Weapon.* #10—*Raising Arizona.*

963. PARAMUS—RKO ROUTE 17—(843-3830). #1— *Men.* #2—*Children of a Lesser God.* #3—*Burglar.*

964. RAMSEY—CINEMA—(825-2090). Tent.: *The Ar tocats; Hoosiers.*

965. RAMSEY—INTERSTATE—(327-0153). Program u available.

966. RIDGEFIELD PARK—RIALTO—(641-061 Through 4/16: *Outrageous Fortune.*

967. RIDGEWOOD—RKO WARNER—(444-1234). #1 *Blind Date.* #2—*Raising Arizona.* #3—*Tin Men.* #4 Through 4/16: *The Aristocats; The Color of Mo* Beg. 4/17: *Project X.*

968. RUTHERFORD—WILLIAMS CENTER—(933-37 #1—Through 4/16: *Hoosiers.* #2—Through 4/ *The Aristocats; Outrageous Fortune.*

969. TEANECK—MOVIE CITY—(836-3334). #1— *Aristocats; Outrageous Fortune.* #2—*Three for the R* #3—*Peggy Sue Got Married.* #4—*Radio Days.* # *Hoosiers.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-22 #1—*Lethal Weapon.* #2—*The Secret of My Suc* #3—*Children of a Lesser God.*

971. WESTWOOD—PASCACK—(664-3200) #1—*P Academy 4.* #2—*Tin Men.* #3—*The Aristocats; Ou geous Fortune.* #4—*Platoon.*

BRIEF
MOVIE
REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
G:	**Parental Guidance Suggested. Some material may not be suitable for children.**
G-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

NGEL HEART—(1 hr. 53 min.; 1987) Mickey Rourke stars as a fifties–New York private eye on the trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel,* by William Hjortsberg. Dir. Parker. R. **7, 33, 67, 200, 213, 221, 314, 320, 529, 533, 610, 625, 702, 711, 903, 906, 920, 962**

IMATION CELEBRATION—(1 hr. 30 min.; 1987) A compilation of 22 animated films from seven nations—the best of the Los Angeles Animation Celebration. The collection includes a variety of styles and techniques, including computer, clay, stop-motion, and traditional cel animation. **4**

THE ASSAULT—(2 hr. 29 min.; 1986) In Dutch, Eng. subtitles. Clunky though powerful Dutch epic that, at its best, conveys a breathless, haunted sense of personal fate shaped by the disasters of modern history. The hero, Anton Steenwijk (Derek de Lint), a doctor, has a boyhood memory that won't leave him alone. In January 1945, just before the Liberation, some Dutch partisans killed a collaborator in front of his neighbors' house. The neighbors, terrified the Germans might think that they had done the killing, desperately dragged the body . . . and left it in front of Anton's house. Within a few minutes, the S.S. killed Anton's family. The events of 1945 are told and retold from many points of view, and by the end, the movie delivers on its *Rashomon* premise: The truth becomes many-sided, ambiguous, and finally unjudgeable. Dir. ons Rademakers. (2/16/87) PG. **10, 50, 700, 808**

CK WIDOW—(1 hr. 40 min.; 1987) A hardworking ederal investigator (Debra Winger) becomes obsessed ith a mercenary bitch (Theresa Russell) who mares, and then murders, a series of wealthy men. In a ry deluxe Hawaii, both women wind up vying for e same man (the ineffably languorous Sami Frey). reenwriter Ronald Bass and director Bob Rafelson ke a fresh, nonexploitative approach to suspense, but *lack Widow* is neither scary nor violent (a thriller ses a lot when it gives up violence), and the psychogical bond between the two women isn't developed ough (the suggestion of lesbian attraction isn't pured). But the picture is well acted, and cinematograer Conrad Hall produces a gleaming surface. With ennis Hopper and Nicol Williamson. (2/16/87) R. **, 959**

BLIND DATE—(1 hr. 35 min.; 1987) Blake Edwards tirelessly grinding on and on. The idea of this comedy—a young man (Bruce Willis) goes on a blind date with a wild girl (Kim Basinger) and gets his life wrecked—seems lifted from Scorsese's *After Hours,* and Edwards shoots in an impatient and slipshod way. There is a potentially great sequence in which Basinger, plastered, disrupts a formal dinner party and severely discomforts a proper Japanese couple, but Edwards brings the scene to a boil too quickly. The movie is a hit because of Willis, whose very ordinariness may account for his phenomenal popularity. Women look at him and see the lout at school who turned out to be rather sweet once you know him. Basinger, though poorly dressed and coiffed, gives a better performance than usual. She achieves a new ditsy style, her version of the Kay Kendall good-time girl, but Edwards doesn't support her with good close-ups and private moments. With John Larroquette. Written by Dale Launer. (4/13/87) PG-13. **21, 30, 60, 85, 101, 106, 110, 112, 200, 206, 212, 215, 216, 221, 300, 302, 310, 314, 315, 322, 401, 504, 505, 506, 512, 514, 518, 523, 528, 529, 532, 600, 606, 609, 610, 611, 612, 616, 618, 621, 625, 635, 703, 706, 709, 718, 722, 724, 754, 759, 801, 809, 817, 818, 819, 904, 910, 912, 916, 933, 937, 953, 955, 962, 967**

BURGLAR—(1 hr. 38 min.; 1987) Whoopi Goldberg stars as a bookseller on San Francisco's Haight Street who moonlights as a thief. With Bob Goldthwait and Lesley Ann Warren. Screenplay by Joseph Loeb III, Matthew Weisman, and Hugh Wilson, based on Lawrence Block's "Burglar" books. Dir. Wilson. R. **30, 68, 89, 90, 91, 100, 101, 111, 112, 209, 218, 219, 220, 312, 503, 510, 518, 530, 606, 608, 711, 723, 805, 902, 903, 911, 921, 950, 963**

CAPTIVE—(1 hr. 38 min.; 1987) A wealthy young British woman who has been kidnapped struggles for her survival and freedom. With Oliver Reed, Irina Brook, and Xavier Deluc. Written and directed by Paul Mayersberg. R. **51**

CHILDREN OF A LESSER GOD—(1 hr. 59 min.; 1986) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (11/3/86) R. **11, 39, 48, 88, 202, 216, 301, 527, 533, 626, 636, 714, 808, 963, 970**

★ **THE COLOR OF MONEY**—(1 hr. 57 min.; 1986) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler,* 25 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive. The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and repetitive. When Fast Eddie gives up hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. (10/27/86) R. **66, 215, 308, 509, 606, 613, 636, 702, 715, 756, 762, 936, 967**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **3, 39, 507, 531, 626, 715, 803**

84 CHARING CROSS ROAD—(1 hr. 39 min.; 1987) Tea and crumpets entertainment. In 1949, Miss Helene Hanff (Anne Bancroft), a feisty New York script reader with a taste for old books, began a twenty-year correspondence with London bookseller Frank Doel (Anthony Hopkins), who satisfied her requests for good editions at reasonable prices. This tale (based on the published letters) of the tepid mutual regard of two epistolary bookworms may yield a tender sigh, but certainly no more than a sigh. Bancroft has a few funny moments, but she tries much too hard to be warm; as Doel, Hopkins is immensely dignified but really rather dim. Screenwriter Hugh Whitemore and director David Jones don't glamorize or condescend to the characters or their hunger for books, but no attempt is made to connect the books to the way they live. That great literature might have some meaning and relation to experience never seems to have occurred to anyone associated with the project. (3/2/87) PG. **10**

THE FESTIVAL OF CLAYMATION—(1 hr. 30 min.; 1987) The best of Academy Award–winning animator Will Vinton's work, including Rex and Herb, two quarreling film critics who, although they are dinosaurs, strongly resemble current TV personalities. **4, 87**

GOTHIC—(1 hr. 30 min.; 1986) A horror film, loosely based on the exploits of Lord Byron, Percy Bysshe Shelley, and Mary Godwin Shelley, set at Byron's Villa Diodati near Geneva in June 1816. With Gabriel Byrne, Julian Sands, Natasha Richardson, Myriam Cyr, and Timothy Spall. Screenplay by Stephen Volk. Dir. Ken Russell. R. **54**

THE HANOI HILTON—(2 hr. 10 min.; 1987) This dogged celebration of downed American fliers held by the Vietnamese—a mix of noble suffering, anti-liberal finger-pointing, and sheer exploitation—has the glum consistency of cement. The writer-director Lionel Chetwynd never establishes a pattern of intricate, furtive relations among the men; his color palette is dreary, the tempo dirgelike. After making much of the men's fear of "breaking" under torture, he appears to lose interest in the men who *have* been tortured. Michael Moriarty, draining the vitality out of his lines, is miscast as a heroic Navy flier adjusting to long-term imprisonment. The veteran Aki Aleong, playing the "cultivated," sadistic prison commandant, gets to speak the allegedly prescient lines that reveal Chetwynd's loathing of anti-war liberals. With Jeffrey Jones and David Soul. (4/13/87) R. **37, 89, 109, 200, 207, 216, 218, 509, 518, 527, 613, 625, 634, 702, 709, 803, 815**

HEAVEN—(1 hr. 20 min.; 1987) A look at questions about the afterlife, using archival footage and interviews. The directorial debut of actress Diane Keaton. PG-13. **46**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor and comic dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays a mild, sweet young actor, Bobby Taylor, who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black,* more *street.* So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear,* with himself playing the heroes. Townsend gives us a succession of movie-culture parodies, including a school for black actors taught by whites, and a pair of street-dude TV critics who shape their words in the air with their hands but speak in obscenities. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **11, 36, 87, 112, 213, 217, 530, 903**

HOOSIERS—(1 hr. 53 min.; 1986) A sincere, dogged, and uninspired movie about an unorthodox basketball coach and the uproar he provokes in a fifties Indiana town. See it for Gene Hackman's quiet, rooted performance and for Dennis Hopper's moving work as a rummy who pulls himself together. Dir. David Anspaugh. (3/2/87) PG. **37, 90, 511, 515, 608, 700, 815, 919, 950, 964, 968, 969**

KANGAROO—(1 hr. 45 min.; 1986) An adaptation of the D. H. Lawrence novel about political and sexual intrigue in Australia, the nation to which he journeyed with his wife in 1922, disgusted with English censorship and xenophobia. With Colin Friels, Judy Davis, John Walton, and Julie Nihill. Screenplay by Evan Jones. Dir. Tim Burstall. R. **49**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. The writer-director Pedro Almodóvar made a barbed satirical comedy a few years ago—*What Have I Done to Deserve This?*—that evoked Buñuel. But Almodóvar, in his new movie, has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. (4/6/87) **82**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Women have been shrieking in the theaters at the sight of Mel Gibson's exposed rear in this cops-and-robbers thriller. In fact, Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie, which has been overpraised from coast to coast. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence, but presumably Gibson's bum is authentic. Written by Shane Black. Dir. Richard Donner. (4/6/87) R. **7, 33, 50, 51, 68, 85, 89, 100, 103, 106, 109, 111, 112, 204, 209, 210, 216, 218, 219, 221, 222, 300, 304, 306, 312, 313, 316, 318, 403, 405, 503, 509, 518, 523, 525, 530, 600, 606, 608, 611, 612, 616, 618, 621, 625, 627, 636, 637, 705, 706, 708, 713, 715, 722, 754, 803, 810, 817, 818, 902, 903, 918, 921, 934, 952, 958, 962, 970**

MAKING MR. RIGHT—(1 hr. 40 min.; 1987) In this comedy directed by Susan Seidelman (*Desperately Seeking Susan*), performance artist Ann Magnuson stars as a Miami public-relations consultant hired to make a space-traveling android (John Malkovich) into a media hero; Malkovich also plays the android's scientist-creator. Written by Floyd Byars and Laurie Frank. PG-13. **20, 64, 80, 112, 200, 206, 220, 302, 304, 307, 311, 401, 509, 512, 514, 526, 530, 603, 606, 608, 625, 634, 706, 723, 757, 808, 819, 903, 917, 938, 952, 962**

MAN FACING SOUTHEAST—(1 hr. 45 min.; 1986) In Spanish, Eng. subtitles. This almost-good melancholy science-fiction picture from Argentina is about a disillusioned psychiatrist and a Christ-like patient at the shrink's clinic who may or may not be from outer space. There's a good lyrical-mystical bit at the end in which the Martian (or whatever he is) takes over the podium during Beethoven's Ninth, causing the other patients at the clinic, miles away, to dance joyously. Much of the rest of the picture is unproductively moody and static. See it if you're in a dreamy, self-pitying mood. Written and directed by Eliseo Subiela. (4/6/87) R. **53**

MANNEQUIN—(1 hr. 30 min.; 1987) In this contemporary comedy, a young department-store stockroom clerk falls for a beautiful mannequin that comes alive only for him. With Andrew McCarthy, Kim Cattrall, and Estelle Getty. Dir. Michael Gottlieb. PG. **69, 207, 507, 531, 608, 620, 623, 626, 714, 763, 954**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film set in London. The great Bob Hoskins plays the small-time strong-arm George, who returns from prison and is given a job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. Everything in this movie works together—the drama has a wonderful fatalistic pull. Dir. Neil Jordan. (6/16/86) R. **11**

A NIGHTMARE ON ELM STREET, PART 3: DREAM WARRIORS—(1 hr. 36 min.; 1987) The teenagers of Elm Street fight the monstrous Freddy Krueger (Robert Englund) by entering their dreams. With Heather Langenkamp, Patricia Arquette, Priscilla Pointer, and Craig Wasson. Written by Wes Craven and Bruce Wagner. Dir. Chuck Russell. R. **36, 89, 108, 109, 112, 207, 207, 210, 213, 214, 218, 306, 320, 512, 530, 601, 606, 608, 625, 705, 715, 717, 814, 901, 902, 904, 911, 913, 960, 962**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Long, a high-minded student actress, applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph: Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (2/9/87) R. **20, 36, 52, 84, 88, 201, 202, 210, 304, 317, 501, 502, 504, 508, 511, 513, 515, 516, 518, 519, 521, 522, 530, 608, 611, 624, 625, 706, 710, 714, 717, 722, 764, 802, 810, 814, 815, 900, 904, 906, 932, 951, 958, 961, 966, 968, 969, 971**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, writer-director Oliver Stone's movie is a great work—the Vietnam movie that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, face to face with North Vietnamese regulars, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **24, 31, 62, 85, 89, 101, 106, 108, 112, 200, 208, 213, 214, 219, 220, 300, 304, 305, 306, 313, 315, 318, 402, 500, 505, 506, 509, 512, 514, 518, 530, 601, 606, 608, 610, 616, 625, 627, 636, 703, 706, 708, 709, 712, 714, 723, 724, 754, 761, 800, 806, 807, 809, 819, 904, 913, 919, 920, 933, 938, 957, 962, 971**

POLICE ACADEMY 4: CITIZENS ON PATROL—(1 hr. 28 min.; 1987) The inept academy grads return to train an odd group of civilians for community patrols. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, G. W. Bailey, Colleen Camp, George Gaynes, and Bobcat Goldthwait. Written by Gene Quintano. Dir. Jim Drake. PG. **7, 33, 44, 65, 85, 89, 91, 100, 102, 103, 104, 106, 107, 109, 111, 112, 204, 207, 210, 216, 218, 219, 221, 222, 300, 301, 309, 316, 403, 405, 503, 505, 506, 509, 510, 518, 520, 523, 530, 532, 603, 606, 608, 611, 612, 621, 625, 631, 634, 635, 706, 708, 709, 713, 714, 721, 723, 724, 752, 756, 758, 801, 811, 816, 818, 900, 902, 903, 918, 933, 934, 937, 955, 962, 971**

PRICK UP YOUR EARS—(1 hr. 51 min.; 1987) Reviewed in this issue. R. **81**

PROJECT X—(1 hr. 47 min.; 1987) Matthew Broderick stars as an Air Force pilot assigned to a top-secret military program who befriends an intelligent recruit—a chimpanzee that uses sign language. With Helen Hunt. Screenplay by Stanley Weiser; story by Weiser and Lawrence Lasker. Dir. Jonathan Kaplan. PG. **20, 25, 33, 47, 66, 101, 112, 221, 222, 300, 304, 306, 312, 313, 315, 318, 405, 503, 504, 506, 509, 514, 518, 519, 523, 529, 532, 606, 608, 611, 616, 618, 621, 625, 637, 705, 706, 709, 715, 722, 761, 762, 803, 810, 816, 901, 920, 933, 934, 962, 967**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity swells is bridged by radio's music and gab. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and an appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. **24, 46, 62, 87, 201, 501, 511, 515, 521, 522, 526, 610, 704, 710, 720, 725, 915, 935, 969**

★ **RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nicolas Cage (of the hangdog expression), a thief addicted to knocking over 7-Eleven stores, and tight-lipped little Holly Hunter, his wife, are an Arizona couple unable to have a child. When a noisy furniture salesman and his wife bring forth quintuplets, the young couple steals one of the children. What they've done doesn' register on them as a crime; they want to hold on to the child and give him a conventional upbringing. Bu everything, and everyone, gets in the way. This movie by Joel and Ethan Coen starts as a kind of comic ballad (narrated by Cage, it might be called "The Ballad of Recidivist") and becomes a raucous chase, but it neve loses its sweet-natured farcical tone. As in their firs film, *Blood Simple,* the filmmakers (Joel directs, Etha produces, and they both write) find reserves of dignit in dopey characters. The Coens may find stupidit funny, but they never condescend—the movie's tw lead dummies, you are sure, deserve to have a ki With John Goodman as an escaped con. (3/16/8 PG-13. **5, 22, 61, 84, 112, 203, 211, 215, 220, 30 304, 309, 313, 404, 503, 505, 516, 518, 525, 52 529, 606, 608, 611, 612, 619, 625, 706, 708, 72 723, 724, 753, 755, 801, 816, 820, 903, 920, 92 937, 956, 962, 967**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) Th filmmaking team of James Ivory (director), Isma Merchant (producer), and Ruth Prawer Jhabva (screenwriter) has finally broken through. Their ada tation of E. M. Forster's early (1908) novel is funn vivid, physically active, and gloriously beautiful. T filmmakers have kept Forster's ardent tone as well his satirical wit. The heroine, Lucy Honeychur (Helena Bonham Carter), is an upper-middle-class g stifled by her upbringing. In Florence, confronted violent death and physical passion, she begins to wa up. Cranky and self-deluding, she's not a great he ine, but her unfinished character becomes a batt ground on which the forces of social convention a paganism engage in a desperate struggle. With M gie Smith, Denholm Elliott, and Daniel Day Lev (3/17/86) **11, 63, 200, 308, 719, 957**

★ **SCENE OF THE CRIME**—(1 hr. 30 min.; 1986) French, Eng. subtitles. A dark, flowing sex-and-m der thriller, set in southwestern France, from direc André Téchiné. Catherine Deneuve, the glacéed ternational beauty, gives a surprisingly detailed emotional performance as a divorced bourgeoise li in an angry state of frustration. Her son, a duplici thirteen-year-old, protects a runaway convict, then Deneuve falls in love with the guy, which dr an Oedipal wedge between her and the boy. Téc has submitted his irrepressible romanticism to a d plined narrative. The movie isn't believable, but emotionally and visually satisfying. With Wa Stanczak as the outlaw, the extraordinary-loo Claire Nebout as Stanczak's old girlfriend, Dan Darrieux as Deneuve's mother, and Victor Lano her ex-husband, a low-voiced sadist. (2/2/87) **11**

THE SECRET OF MY SUCCESS—(1 hr. 49 min.; 198 comedy starring Michael J. Fox as a clever young from Kansas who arrives in New York and becomes an overnight success in business. With Helen Slater and Richard Jordan. Screenplay by Jim Cash, Jack Epps Jr., and A. J. Carothers; story by Carothers. Dir. Herbert Ross. PG-13. **24, 35, 60, 67, 85, 88, 101, 102, 108, 110, 112, 203, 210, 211, 212, 214, 216, 217, 218, 300, 304, 305, 306, 313, 316, 317, 322, 400, 404, 504, 505, 509, 512, 518, 519, 523, 524, 530, 532, 601, 606, 608, 611, 612, 613, 617, 618, 621, 625, 627, 631, 634, 635, 637, 701, 705, 706, 709, 713, 716, 718, 723, 724, 754, 755, 759, 800, 805, 807, 821, 900, 901, 904, 916, 917, 931, 933, 952, 962, 970**

SOME KIND OF WONDERFUL—(1 hr. 35 min.; 1987) A high-school student with limited finances wants to be an artist—but works in a garage—and falls for a girl whom wealthier boys are after as well. With Eric Stoltz, Mary Stuart Masterson, Craig Sheffer, and Lea Thompson. Written by John Hughes. Dir. Howard Deutch. PG-13. **6, 33, 222, 320, 714**

OREKARA—(2 hr. 10 min.; 1986) In Japanese, Eng. subtitles. In early-20th-century Japan, the wayward son of a wealthy businessman becomes involved in a love triangle that could scandalize his family and alienate his best friend. Dir. Yoshimitsu Morita. **81**

SWIMMING TO CAMBODIA—(1 hr. 27 min.; 1987) A triumph for the actor and monologuist Spalding Gray. For this movie version, directed with great flair by Jonathan Demme, Gray cut in half the three-hour theatrical monologue he had been developing for years, but nothing essential is missing. On the surface, the monologue covers what happened to him when he played a small role in *The Killing Fields,* the somberly spectacular 1984 British movie about the destruction of Cambodia. Gray tells us what went on during the shooting (in Thailand) and what the crew did while relaxing at Thai beaches, hotels, and whorehouses. Yet he gives us not just the events but the subjective meaning of an experience—his perceptions at the time and the way they've changed. Before our eyes, his ego shreds: This "passive-aggressive unconscious coward" stays open to the vibrations of cruelty, paranoia, and pleasure passing through the air. At times, as he talks of a sex show in Bangkok, or a day at the beach, the dialogue between ease and unease, pleasure and dismay, is reminiscent of Twain, Henry Miller, Vonnegut. (3/23/87) **82**

THERESE—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th cenury, Thérèse entered the nunnery at 15, contracted uberculosis, and died at 24. She did not, in the ordiary sense of the word, do anything (teach, nurse, eal); she wasn't burned at the stake or raped by Tarars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" a phrase that could have been written by a movie critc). The movie is fleshy and erotic, and no exercise in iety—you either concentrate entirely on this mad, nspired girl or stop looking. As Thérèse, the young ctress Catherine Mouchet has a touching homeliness nterrupted by a sudden beautiful smile. (1/12/87) **81**

EE FOR THE ROAD—(1 hr. 30 min.; 1987) A senar's aide, with the help of his intellectual roommate, ets out to find the senator's rebellious daughter and eliver her to reform school. With Charlie Sheen, erri Green, Alan Ruck, and Sally Kellerman. Screenlay by Richard Martini, Tim Metcalfe, and Miguel ejada-Flores; story by Martini. Dir. B.W.L. Norton. G. **20, 41, 52, 109, 112, 200, 207, 216, 221, 222, 12, 505, 508, 510, 518, 520, 530, 602, 606, 608, 11, 616, 621, 625, 631, 702, 705, 706, 709, 724, 52, 803, 816, 903, 919, 931, 953, 956, 962, 969**

N MEN—(1 hr. 49 min.; 1987) Barry Levinson, who ade the classic 1982 comedy *Diner,* here returns to ltimore and shows us what the boys in that film ight have become. It's 1963, and two short, vindice aluminum-siding salesmen, "B.B." Babowsky ichard Dreyfuss) and Ernest Tilley (Danny Deto), bang their Cadillacs into each other, and a quar explodes. The fight grows into a mutual obsession. B. is a smart hustler, and Tilley is a dumb one, but y are both bastards; in certain moods, they can be ewd and funny, but a woman looking at them ld only despair. As B.B., Dreyfuss summons up an y, thrusting aggressiveness, which he uses well as a nic style. And DeVito is better than usual. *Tin Men* wonderfully paced, with plenty of room for Levin- 's dialogue to flower and thicken, but the story doesn't command us half as much as the background it emerges from. With Barbara Hershey as Tilley's wife. (3/9/87) R. **5, 25, 34, 54, 85, 200, 204, 215, 302, 304, 307, 310, 313, 400, 500, 504, 512, 514, 516, 517, 527, 530, 600, 606, 609, 611, 621, 625, 633, 638, 700, 706, 707, 722, 724, 754, 760, 802, 808, 819, 904, 914, 917, 936, 952, 963, 967, 971**

WILD THING—(1 hr. 32 min.; 1987) The adventures of a contemporary urban Tarzan—a boy orphaned at three who grew up on his own to be a hunter and scavenger in a ghetto known as "the Zone." With Rob Knepper, Kathleen Quinlan, Robert Davi, and Betty Buckley. Screenplay by John Sayles; story by John Stamper and Sayles. Dir. Max Reid. PG-13. **11**

WORKING GIRLS—(1 hr. 30 min.; 1986) A look at the workaday world of women in a Manhattan brothel. With Louise Smith, Ellen McElduff, Amanda Goodwin, and Marusia Zach. Screenplay by Lizzie Borden and Sandra Kay. Dir. Borden. **4, 45, 935**

REVIVALS

ACCATTONE!—(2 hr.; 1961) In Italian, Eng. subtitles. The late Pier Paolo Pasolini's first directorial effort, adapted by him from his novel *Una Vita Violenta,* about the sordid life of a pimp in a Roman slum. The film has one or two gripping scenes. With Franco Citti and Franca Pasut. **9**

THE ARISTOCATS—(1 hr. 18 min.; 1970) The Disney animated feature about a family of French cats who inherit their mistress's millions. With the voices of Eva Gabor, Phil Harris, Sterling Holloway, Scatman Crothers, and Paul Winchell. Based on a story by Tom McGowan and Tom Rowe. Maurice Chevalier sings the title song. Dir. Wolfgang Reitherman. G. **20, 38, 40, 42, 88, 91, 100, 103, 106, 108, 109, 112, 200, 202, 204, 206, 216, 219, 221, 300, 304, 306, 309, 313, 317, 319, 402, 500, 504, 508, 510, 512, 513, 516, 518, 530, 533, 601, 606, 608, 610, 611, 612, 616, 618, 621, 624, 625, 631, 703, 706, 708, 709, 713, 715, 723, 756, 764, 802, 805, 810, 812, 815, 900, 902, 903, 915, 918, 936, 951, 952, 954, 961, 964, 968, 969, 971**

THE BAND WAGON—(1 hr. 52 min.; 1953) A well-dressed dummy named Cyd Charisse is the nominal heroine, but the real stars of this Technicolor backstage musical are the two most elegant men of the century, Fred Astaire and the English matinee idol Jack Buchanan. Nanette Fabray provides the pep and Oscar Levant the hypochondria. The marvelous Dietz and Schwartz score includes "Dancing in the Dark," "I Love Louisa," "That's Entertainment," and "Triplets," with Fabray, Astaire, and Buchanan in baby clothes. Dir. Vincente Minnelli. **86**

CHINATOWN—(2 hr. 11 min.; 1974) A superbly crafted Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest, while maintaining convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **1**

CHOOSE ME—(1 hr. 54 min.; 1984) Another self-conscious Alan Rudolph movie about shallow lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Lesley Ann Warren is the unhappy owner of a bar, Geneviève Bujold the radio sex adviser who knows nothing about sex, and Keith Carradine the escaped mental patient who beds all the women. **2**

DEATH IN VENICE—(2 hr. 8 min.; 1971) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used throughout) who falls in love with a beautiful teenage boy in pre–World War I Venice. A lavish, almost suffocating film. With Dirk Bogarde and Bjorn Andersen. **1**

DOUBLE INDEMNITY—(1 hr. 46 min.; 1944) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for his insurance. Edward G. Robinson is the bulldoglike insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. **8**

GILDA—(1 hr. 50 min.; 1946) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of the dazzling Rita Hayworth, who at one point sings "Put the Blame on Mame" in a self-mocking, sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. **86**

JULES AND JIM—(1 hr. 44 min.; 1962) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. **9**

THE LADY EVE—(1 hr. 37 min.; 1941) A lighthearted Barbara Stanwyck, playing a professional cardsharper, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. **9**

THE LAST LAUGH—(1 hr. 17 min.; 1924) One of the greatest of silent films. Emil Jannings, a powerful sufferer, is the doorman of a posh German hotel who loses his self-esteem when he is stripped of his magnificent uniform and forced to work in a bathroom. Visually overpowering and very moving. Dir. F. W. Murnau. **8**

LIFE OF BRIAN—(1 hr. 33 min.; 1979) A tasteless but harmless parody of biblical epics and Christianity by Monty Python. Graham Chapman plays a twit who accidentally, reluctantly becomes the leader of a cult in ancient Judea. In the end, everyone gets happily crucified singing "Bright Side of Life." Some amusing moments, but much of the movie is dumb, repetitive, and clumsily executed. Dir. Terry Jones. **86**

LIMELIGHT—(2 hr. 25 min.; 1952) One of the last of the Chaplin films, it verges on unpleasant narcissism at times, but it has its gems. Chaplin plays an aging vaudevillian losing his audience; the exquisite Claire Bloom is a young ballerina. In one of the great moments of screen history, Chaplin and Buster Keaton team up for a concert at the end of the movie—a scene that is both hilarious and pathetic. **83**

THE MIRACLE OF MORGAN'S CREEK—(1 hr. 39 min.; 1944) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. **9**

MONSIEUR VERDOUX—(2 hr. 3 min.; 1947) Charlie Chaplin's ironic tale of a Depression-era Bluebeard. A quarter-century ahead of its time, it's one of his great films, with a simplicity that shines through all its latter-day naiveté. With Chaplin and Martha Raye. **83**

MONTY PYTHON'S THE MEANING OF LIFE—(1 hr. 43 min.; 1983) This farrago by the comedy sextet is their most violent and obscene work and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. With John Cleese, Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Dir. Terry Jones. **86**

SINGIN' IN THE RAIN—(1 hr. 43 min.; 1952) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'Em Laugh"); Gene Kelly, Debbie Reynolds, and Donald O'Connor, who crackle with wholesome energy; and a Comden-Green script with good lines. Dir. Kelly and Stanley Donen. **86**

ZELIG—(1 hr. 19 min.; 1983) Woody Allen's mock documentary, a brilliant, loving parody of "serious" historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews (Saul Bellow, Susan Sontag, and Bruno Bettelheim, as themselves). Woody plays the legendary Leonard Zelig, a man with so little self-confidence that when he meets someone, he *becomes* that person. With Mia Farrow as his psychoanalyst. **83**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, April 15

ASINAMALI!—Both written and directed by Mbogeni Ngema, play deals with the 1983 rent strike in Durban, South Africa, and its horrendous consequences. With Ghoyi Ngema, Bheki Mqadi, Bongani Hlophe, Thami Cele, and Solomzi Bisholo. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $35 (some $15 seats are available at every performance). Previews start 4/15 prior to a 4/23 opening. **Jack Lawrence Theatre,** 359 W. 48th St. (307-5452). 2 hr.

BARBARA COOK—*A Concert for the Theatre:* An evening of entertainment by the great lady who offers songs she helped make famous. Previewing now prior to a 4/15 opening. Tue. through Thu. at 8, $20 to $30; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $25 to $35. **Ambassador,** 219 W. 49th St. (239-6200). 2 hr.

A MONTH OF SUNDAYS—Jason Robards stars in Bob Larbey's play about a cynical widower who finds happiness terrorizing the nurses and aides as the "bad boy" in a retirement home; directed by Gene Saks. With Patricia Elliott, Lynne Thigpen, Richard Portnow, Salem Ludwig, Felicity LaFortune. Mon. through Sat. at 8, Sun. at 2, $22.50 to $37.50, Wed. at 2, $17.50 to $32.50. Previewing now prior to a 4/16 opening. **Ritz,** 219 W. 48th St. (582-4022). 2 hr. 10 min.

PYGMALION—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Joyce Redman, Dora Bryan, John Mills in a revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. With Mary Peach, Osmund Bullock, and Kirstie Pooley. Previews now prior to a 4/21 opening. Mon. through Sat. at 8, Sat. at 2, $32.50 to $42.50; Wed. at 2, $27.50 to $37.50; through 7/18. **Plymouth,** 236 W. 45th St. (239-6200). 2 hr. 50 min. **IRLS**

SLEIGHT OF HAND—John (*Agnes of God*) Pielmeier's suspense thriller, a mix of magic and murder with illusionary effects, directed by Walton Jones and starring Jeffrey De Munn, Harry Groener, Sharon Schlarth, and Cecilia Peck. Previewing now prior to a 4/26 opening. Mon. through Fri. at 8, Sat. at 2 and 8, Wed. at 2; 4/13 through 18, $20; 4/21 through 25, $25. **Cort,** 138 W. 48th St. (239-6200). 2 hr.

Friday, April 17

ALL MY SONS—Richard Kiley stars in a revival of Arthur Miller's drama, with Joyce Ebert, James Sheridan, and Jayne Atkinson, about a midwestern family torn apart when their manufacturing company inadvertently produces defective mechanical parts for army planes; directed by Arvin Brown. With Christopher Curry, Dawn Didawick, Kit Flanagan, Stephen Root, Michael Maronna, Dan Desmond. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $27.50 to $35; Fri. and Sat. at 8, $30 to $37.50; Wed. at 2, $25 to $32.50. Previews start 4/17 prior to a 4/22 opening. **Golden,** 252 W. 45th St. (239-6200). 2 hr. 30 min. **IRLS**

Tuesday, April 21

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs a drama by Christopher Hampton dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Lucy Aston, and Hugh Simon. Mon. through Sat. at 8, $30 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $30. Previews start 4/21 prior to a 4/30 opening. **Music Box Theatre,** 239 West 45th Street (239-6262). 2 hr, 10 min. All major credit cards.

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its third year. With Brian L. Green, George Merritt, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards.● ● **IRLS**

BLITHE SPIRIT—Richard Chamberlain, Blythe Danner, Judith Ivey, and Geraldine Page in a revival of the 1941 comedy by Noël Coward about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Murray. Featured in the cast are William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50; Sat. at 2, Sun. at 3, $25 to $42.50. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr 20 min. All major credit cards. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a private beach in the last days of summer; directed by Carole Rothman. With Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry Ronald Guttman, Jean De Baer, and Angela Goethals Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3 $30, except Sat. at 8, $33. **Circle in the Square** 1633 Broadway (239-6200). 2 hr. 20 min. **IRLS**

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audienc complete what Dickens was unable to do; directed b Wilford Leach. Featured in the cast are George Rose Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Parl original, and the Victorian music-hall atmosphere i even more persuasive in a red-plush setting. Mor through Sat. at 8, Wed. and Sat. at 2. All performance except for those on the Wed. matinees at 2 ($25 an $35) are $35 and $45. $15 tickets for the last row c the balcony are on sale the day of the performanc **Imperial Theatre,** 249 West 45th Street (239-6200 2 hr. 15 min. All major credit cards. ● **IRLS**

FENCES—James Earl Jones stars in August Wilson drama which depicts the emotional upheavals expe ienced by a man whose whole life is dominated by t conviction that he could have played profession baseball in his youth, and the effect this has on h family relationships; directed by Lloyd Richard With Mary Alice, Ray Aranha, Charles Brown, Fra kie Faison, Courtney Vance. This is a dignified, u derstatedly eloquent, elegant play, artfully controlle and well-nigh flawless. Tue. through Thu. at 8, $ to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 $35; Wed. at 2, $8 to $27.50. **46th Street Theat** 226 W. 46th St. (221-1211). 2 hr. 30 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Cl Leach, Lee Roy Reams, and Denise Lor star in a mu cal based on Bradford Ropes's novel which was ma into the 1933 film of the same name. Consensus ter this production and cast pure gold and the crowni achievement of the late Gower Champion; book is Michael Stewart and Mark Bramble; music, lyrics Harry Warren, Al Dubin. Tue. through Sat. at 8, and Wed. at 2, Sun. at 3, $27.50 to $45. **St. Jam** 246 W. 44th St. (239-6200). 2 hr. 15 min. ● ●

I'M NOT RAPPAPORT—Hal Linden, Christine Estabro and Ossie Davis star in Herb Gardner's comedy, se and around Central Park, focusing on the life-affi ing relationship between two old-timers; directed Dan Sullivan. With James Rebhorn, Richard Council, Josh Pais, and Jane Fleiss. Tue. through T at 8, $30 to $35; Fri. and Sat. at 8, $32.50 to $37 Wed. and Sat. at 2, Sun. at 3, $27.50 to $35. **Bo** 222 W. 45th St. (239-6200). 2 hr. 15 min. ● **IR**

JACKIE MASON'S THE WORLD ACCORDING TO M "One of the world's most famous stand-up co dians" appears in an uproariously funny one-show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). All major credit cards. 2 hr. **IRLS**

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th St. and Broadway (382-0100). 2 hr. 30 min. **IRLS**

HE MIKADO—The Stratford (Canada) Festival production of the Gilbert and Sullivan operetta, directed and choreographed by Brian MacDonald, has been brought to Broadway by popular demand after a rousing week at City Center. Featured in the lively cast are Eric Donkin, Richard McMillan, Marie Baron, John Keane, Avo Kittask, Paul Massel, Karen Wood, Karen Skidmore, and Arlene Meadows. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3; $25 to $42.50; thru 4/26. **Virginia Theater,** 245 West 52nd Street (977-9370). 2 hr. 15 min. All major credit cards. **IRLS**

ES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. (Wed. at 2:30, only through 4/22, $20 to $40.) 200 tickets at $16 are available Mon. through Thu. when I.D.'s are shown at box office. **Broadway,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. **IRLS**

E MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell, all in prime form. Tue. through Fri. at 8, Sat. at 2 ınd 8, Sun. at 3 and 7:30; $22.50 to $26. **Longacre Theater,** 220 West 48th Street (239-6200). 2 hr.

E NERD—Mark Hamill, Robert Joy, and Peter Riegert n Larry Shue's comedy, set in Terre Haute, about an rchitect confronted by a man who once saved his life; lirected by Charles Nelson Reilly. Featured in the cast re Patricia Kalember, Pamela Blair, Wayne Tippit, nd Timmy Geissler. Tue. through Thu. at 8, Sat. at , Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to 37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 40 W. 44th St. (944-9450). 2 hr. 15 min. **IRLS**

CALCUTTA!—Long-running erotic revue, devised by enneth Tynan. Among the famous and talented authors and composers who have contributed material e Jules Feiffer, John Lennon, Leonard Melfi, Robert enton, Dan Greenberg, Leonore Kandel, Sam Shepd, and Sherman Yellen; choreography by Margo ppington; directed by Jacques Levy. Mon. through i. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and $35 to $45. **Edison Theater,** 240 West 47th Street 02-2302). 2 hr. All major credit cards. ● ● **IRLS**

REGARD OF FLIGHT—Bill Irwin in a mime and mu- comedy, with M. C. O'Connor and Doug Skinner. e. through Thu. at 8, Sun. at 7:30, $25; Fri. and Sat. 8, Sun. at 2, $30; through 4/26. **Vivian Beau- ont,** Lincoln Center (239-6200). 2 hr. **IRLS**

SEX—Harvey Fierstein's three one-acters: *Manny Jake, Safe Sex,* and *On Tidy Endings,* directed by c Concklin, and brought to Broadway from a small ater which couldn't accommodate all the people o wanted to attend. With Ricky Addison Reed, n Mulkeen, Billie McBride, Anne DeSalvo, John sley Shipp, and the author. Tue. through Fri. at 8, at 2 and 8, Sun. at 3 and 7; $20 to $35. **Lyceum,** W. 45th St. (239-6200). 2 hr. **IRLS**

PACIFIC—New York City Opera presents a revi- of the Richard Rodgers–Oscar Hammerstein II musical, adapted from James Michener's *Tales of the South Pacific;* directed by Gerald Freedman. The alternating casts are headed by Susan Bigelow and Marcia Mitzman as Nellie, Justino Diaz and Stanley Wexler as Emile de Becque, Muriel Costa-Greenspon and Camille Saviola as Bloody Mary. Tony Roberts is Billis and Paul Gemignani conducts the orchestra. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $7 to $40; through 4/26. **New York State Theater** at Lincoln Center, 65th Street and Broadway (870-5570). All major credit cards. **IRLS**

STARDUST—Andre De Shields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell are the stars of a musical revue (which had a sold-out run Off Broadway); all lyrics by Mitchell Parish and music by his countless collaborators; conceived and directed by Albert Harris. Tue. through Sat. at 8; $30 to $37.50; Wed. and Sat. at 2, Sun. at 3; $10 to $35; ($10 rear balcony at every performance). **Biltmore Theater,** 261 West 47th Street (582-5340). 2 hr. 10 min. All major credit cards.

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the American version of the hit British musical, by Andrew Lloyd Webber and Richard Stilgoe, centering on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during a recent hot summer; directed by John Tillinger; with John K. Linton and Barry Tubb. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $32 to $35; Wed. at 2, $29.50 to $32.50, Fri. and Sat. at 8, $34.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. All major credit cards. **IRLS**

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic, John Blaylock as his son, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25; through May. **Royal Court Theatre,** 301 West 55th Steet (956-3500).

AS IT IS IN HEAVEN—Joe Sutton's comedy features Joanne Camp, Kevin Spacey, Nealla Spano, Paul Collins, Steve Harrison, and Alan Scarfe, is directed by Mark Lutwak, and deals with a group of presidential speechwriters at a planning session wooed by a persuasive advocate of the fundamentalist right. Tue. through Sat. at 8, Sun. at 3; $15; through 4/25. **Perry Street Theatre,** 31 Perry Street (279-4200).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Thu. and Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15. **Corner Loft Theater,** 99 University Place (228-0056).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. Featured are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public/Shiva Theatre,** 425 Lafayette St. (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Nathan Lane, Lisa Eichhorn, Dylan Baker, Mark Nelson, and Michael Countryman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th St. (580-1313).

CRACKWALKER—Judith Thompson's play explores the lives of people living in the lowest stratum of society and trying to make the best of it; directed by the author with James Abar. Featured in the cast are Elizabeth Berridge, Graham Greene, Joe Mantello, Matt Craven, and Frances Fisher. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $13 and $16. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

DAY SIX—Len Cariou stars in Martin Halpern's play, co-starring Heather Summerhayes, about a man who ghostwrites sermons for clergymen while struggling with his own faith; directed by Louis Pietig. Wed. through Sat. at 8, Sun. at 3; $10; through 4/26. **Baldwin Theatre,** 160 West 74th Street (799-8190).

DOWN AN ALLEY FILLED WITH CATS—Australia's Best Play of 1983 (and rightly so), by Warwik Moss, is a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. With Stewart Finlay-McLennan and Theo Barnes. Wed. through Sat. at 8, Sat. and Sun. at 3; $16 to $18. **Quaigh,** 108 W. 43rd St. (279-4200).

DRIVING MISS DAISY—Alfred Uhry's play about an elderly widow and the man who has been hired to drive her; directed by Ron Lagomarsino. With Dana Ivey, Morgan Freeman, Ray Gill. Tue. through Fri. at 8, Sun. at 3 and 7; $15 and $17.50. **Playwrights Horizon Studio,** 416 West 42nd Street (279-4200).

EDUCATING RITA—Austin Pendleton and Laurie Metcalf star in Willy Russell's *Pygmalion*-like play about an alcoholic professor involved with an ambitious hairdresser; directed by Jeff Perry. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $15 and $20; from 4/22. **Westside Arts,** 407 W. 43rd St. (541-8394).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

FUNNY FEET—A revue with comedy, music (ranging from Rachmaninoff and Handel to Samuel Barber to Broadway, pop and Motown), and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29. **Lamb's Theatre,** 130 West 44th Street (997-1780).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—Mickey Rooney stars as a cunning, quick-witted slave in this classic musical by Burt Shevelove and Larry Gelbart, with music and lyrics by Stephen Sondheim, about life in ancient Rome; directed by George Martin. Through 4/19; $15 to $25. **Westbury Music Fair,** 960 Brush Hollow Road, Westbury, L.I. (call 516-333-0533 for travel information).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face from the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Debra Jo Rupp, Rita Jenrette, Celeste Mancinelli, Peter Neptune, and Mary Porter. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18. **American Place Theater,** 111 West 46th Street (869-4731).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Arthur Marx. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8, $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

LADY DAY AT EMERSON'S BAR & GRILL—S. Epatha Merkerson plays Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 6; $26 and $27. **Westside Arts,** 407 W. 43rd St. (541-8394). ●

LITTLE MURDERS—A revival of Jules Feiffer's savage comedy about an Upper West Side family literally beseiged by the violence around them in the streets; directed by John Tillinger; with Fisher Stevens, Frances Sternhagen, Christine Lahti, Mike Nussbaum, Graham Beckel, MacIntyre Dixon. From 4/15. **Second Stage,** Broadway at 76th St.(873-6103).

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LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun at 3; $10 to $19.95. **Heckscher,** Fifth Ave. at 104th St. (534-2804).● ●

THE MUSIC MAN—A revival of the Meredith Willson classic by the Village Light Opera Group, complete with trombones. Thu. through Sat. at 8; 4/18 through 26; $9 to $16 (Easter Sun. at 2 and 7 is half price). **Fashion Institute,** 227 W. 27th St. (243-6281).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five ambitious and philanthropically-motivated nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

ON THE VERGE—Eric Overmyer's comic play, set in locations ranging from the Himalayas and African jungles to 1955 Eisenhower America, about a journey into space by three Victorian women (Lisa Banes, Patricia Hodges, and Laura Hicks, all of whom are delightful); directed by Garland Wright. The women are characters we care about, and the play draws you in, affectionately and mischievously. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $24. **John Houseman,** 450 West 42nd Street (967-9077).

A ROSE OF TWO AROMAS—Sully Diaz and Irene De Bari have the leading roles in *Rosa de Dos Aromas,* Emilio Carballido's comedy about an encounter between two women who are the wife and mistress of the same man; directed by Vicente Castro. In English, Wed., Thu., Fri. at 8; in Spanish, Sat. and Sun. at 2:30 and 8; $10; through 4/19. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) featuring in the cast Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

SHADES OF THE JELLYWOMAN—Story of a young girl growing up in working-class Dublin in the 40s and 50s, written and directed by Peter Sheridan, and starring Jean Doyle. Wed. through Sat. at 8, Sun. at 3; $10 to $15; from 4/22. **Irish Arts Center,** 553 West 51st Street (757-3318).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Set in New Orleans during Mardi Gras, it tells of a lad's romance with his sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

STANDUP SHAKESPEARE—Musical revue created by Kenneth Welsh and Ray Lesslee, starring Welsh, Taborah Johnson, and Thomas Young with an onstage band (original music by Lesslee), the whole celebrating Shakespeare's words and songs in a standup comedy fashion; directed by Mike Nichols. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25 to $30. **Theatre 890,** 890 Broadway Closed.

STEEL MAGNOLIAS—Robert Harling's charming play dwells on Louisiana society matrons as they meet to be beautified at a beauty shop; directed by Pamela Berlin; with Blanche Baker, Rosemary Prinz, Kate Wilkinson, Mary Fogarty, Margo Martindale. The comedy has a steady undercurrent of fortitude that enables it to rise to drama. The women give exemplary performances and inside their wit is wisdom. Wed. through Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7; $13 to $16. **WPA Theatre,** 519 W. 23rd St. (206-0523).

TENT MEETING—Comedy by Larry Larson, Levi Lee, and Rebecca Wackler, follows the travels of a half-mad preacher journeying north to an outlandish revival meeting with his oafish son and simple-minded daughter; directed by Norman René. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $21 to $25. **Astor Place,** 434 Lafayette St. (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WIDOW CLAIRE—Eric Stoltz and Hallie Foote star in Horton Foote's play about suitors in a Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $30 to $33. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

WOMEN BEWARE WOMEN—Howard Barker's modern transformation of the 1623 Jacobean play by Thomas Middleton, brings you a melodrama of sex, power, and revenge; directed by Sharon Gans. Sally Kirkland and John Heffernan head a cast of seventeen. Tue through Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7; $1 to $22. **Playhouse 91,** 316 E. 91st St. (831-2000).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Wendy Kesselman's *Love You, I Love You Not,* a play about an alienated gi with only one friend in the world, a grandmother wh survived the Holocaust; directed by Ben Levitt; wit Jennifer Dundas and Rita Carin. Tue. through Th and Sat. at 8, Sun. at 2 and 7; through 4/26. **92n Street Y,** 1395 Lexington Avenue (427-6000).

CHICAGO CITY LIMITS—*Taking More Liberties,* an im provisational revue with audience participation. We and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 t $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY—William M. Hoffman's *As Is,* play dealing with a gay male couple's attempts to co with the AIDS health crisis; directed by Marshall V Mason. With Claris Erickson, June Stein, Alan Fei stein, Rob Gomes, Steven Gregon, and Mark Meye Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 a 7:30; $22.50 to $26; from 4/15. **Circle Rep,** 99 Se enth Ave. South (924-7100).

CSC REP—*Abyssinia,* a gospel musical by Ted Kociol and James Racheff; directed by Tazewell Thompso based on a Joyce Carol Thomas short story. A gi blessed with the gift of song, must come to terms wi good and evil. Tue. through Sat. at 8, Sun. at through 4/18. 4/24 through 5/9, *Starmites,* a musi by Barry Keating and Stuart Ross poses the questic Can a mere Earth girl save her planet from the dea forces of Shak Graa? Presented by the Musical Thea Works at **CSC Theatre,** 136 E. 13th St. (677-004

EQUITY LIBRARY THEATRE—George Bernard Shaw's lightful comedy, *Misalliance.* Tue. through Sun. at Sat. and Sun. at 2:30; 4/16 through 5/3. **Equity brary Theatre,** 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* Jo Steinbeck's 1930 American classic retold for the sta directed by Eve Adamson; in repertory through 5, with Richard Brinsley Sheridan's *The Rivals,* quintessential English comedy of manners; directed Giles Hogya; also through 5/24, with Stanislaw kiewicz's *The Shoemakers,* an assault on the deterio ing conditions in Europe in the 1920s. Thu. thro Sat. at 8, Sun. at 3; $15. Call theater for speci **Bouwerie Lane Theatre,** 330 Bowery (677-006

MABOU MINES—*Cold Harbor* by Bill Raymond and I Worsley deals with Ulysses S. Grant; incidental m by Philip Glass; through 4/19. Greg Mehrten's *I Man's World* centers on a gay former teen idol " refused to play the game"; 5/19 through 6/28. (for dates.) Tue. through Sat. at 8, Sun. at 3; $1 $15. **Apple Corps,** 368 W. 20th St. (869-3981

LA MAMA ANNEX—Jean Tardieu's *The Sleepless City* rected by Françoise Kourilsky; a play, featuring a of fifteen, which balances tragedy and poetry farce and black humor. Thu. through Sun. at 8; through 4/26. And, Tuesdays at 9, through 4/28 John Epperson's musical comedy-murder mys *Dial "M" for Murder;* directed by Michael Nee **Mama Annex,** 74A East 4th Street (475-7710)

MANHATTAN THEATRE CLUB—Beth Henley's *The I Spot,* with Mary Stuart Masterson, Amy Madigan lita Moreno, Alan Ruck, Lanny Flaherty, Ray E and John Wylie; directed by Stephen Tobolowsk in a dance hall in Louisiana. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 5/17; $22 to $27. **Stage I,** 131 W. 55th St. (246-8989).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda,* a 20th-century Spanish Zarzuela; Eduardo Machado's *Las Damas Modernas de Guanabacoa;* Garcia Lorca's *Yerma; *Alejandro Casona's *Prohibido Suicidarse en Primavera; En Burlador de Sevilla;* in repertory. $12 for plays, and $16 for musicals. Phone theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

SOHO REPERTORY COMPANY—A revival of Henry (*Tom Jones*) Fielding's two one-acters: *The Mock Doctor,* which features a drunken "doctor" whose specialty is fleecing the rich, and *Eurydice,* who'd "rather be dead than married"; both directed by Anthony Bowles. Thu., Fri., and Sun. at 8, Sat. at 6 and 9:30, Sun. at 4; $10; through 4/19. A Soho production at **Greenwich House Theatre,** 27 Barrow Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (in its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours,* and Rick Foucheux's *Abbey and Veronica.* **13th Street Repertory Theatre,** 50 W. 13th St. (675-6677). ● ●

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE AMERICAN BOYS—*Or the Gamecocks,* Joshua Danese's comedy follows the relationships among four school friends and their adjustments from games to love; directed by Keith Greer. With Nancy Sorel, John Ryker O'Hara, Suzanne O'Rourke, Mary Cushman, David Schachter, Tess Curtis, Joshua Danese, and Michael Kostroff. Fri. at 8, Sat. at 2 and 8, Sun. at 3, Mon. at 7; $14; through 4/27. **Ernie Martin,** 311 W. 43rd St. (718-956-9829).

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5. **Dramatic Personae,** 25 East 4th Street (673-4382).

BLACK MEDEA—*A Tangle of Serpents.* Ernest Ferlita's play translates the Euripides story into a black-white confrontation in the 19th-century American South; directed by Ken Lowstetter. Wed. through Sat. at 8, Sun. at 7; from 4/15; $8. **Actors Outlet Theatre,** 120 West 28th Street (645-0783).

DEEP SWIMMER—Dale Ramsey's play in which two southern families are linked by a tragedy of human imperfection (freely adapted from Ibsen's *The Wild Duck*); directed by Shepard Sobel. With Herman Petras, W. Benson Terry, Lee Roy Giles, Laura Rathgeb, and Jane C. Hamilton. Thu. through Sat. at 8, Sun. at 3; $10. **Pearl,** 125 W. 22nd St. (645-7708).

THE DOORBELL—Bruce Millan's play, directed by Richard Bly; with Cynthia Princi, Stuart Laurence, and Elizabeth Huffman. 4/23, 24, 25, 30, 5/1, 2, 6, and 7, at 8; $8. **Peter Xantho Theatre,** 320 West 91st Street (362-5777).

DOUBLE BILL—Keith Reddin's *Plain Brown Wrapper* (which consists of five playlets), and N. Keifer's *Talking Minks;* both are directed by Victor D'Altorio. With Tony Yarborough, Sally Brookbank, Tobin Wheeler, Cornelia Mills, Robyn Lord, Nicholas Levitin, Robert Schiff, and Cyrus Newitt. Tue. through Sat. at 8, Sun. at 3; $8; 4/16 through 5/3. **Nat Horne Theatre,** 440 West 42nd Street (279-4200).

GETTING OUT—A revival of Marsha Norman's play of a female parolee's adjustment to life on the outside; directed by Steven Keim. Featured in the cast are Dennis Sook, Mary Aufman, Lois Raebeck, Adam Cunningham, Dan Pleva, Andee Post, and Mary Rae. Thu. through Sat. at 8, Sun. at 3; $7; through 4/26. **Art and Work Ensemble,** 870 Sixth Ave. (924-8699).

HAPPY DAYS—Samuel Beckett's theater-of-the-absurd drama telling of the problems faced by a woman who lives buried up to her neck in a sandbox; directed by Tony Tsendeas and featuring Joan Strueber. 4/16 at 8; $6. Theatre at Barnard production at **Minor Latham Playhouse,** Broadway at W. 119th St, (280-2079).

THE HEART THAT EATS ITSELF—A play by Rosalyn Drexler, which parallels the life of Franz Kafka and the title character of his short story, *The Hunger Artist,* is directed by John Vaccaro. Featured in the cast are Tom Cayler, Don Harrington, George Bartenieff, and Crystal Field. Thu. through Sun. at 8; $4. **Theatre for the New City,** 155 First Avenue (254-1109).

HEN'S HOUSE—Bo Brinkman's play about the ravages of alcoholism in rural Texas, directed by Linda Nerine. Tue. through Sat. at 8, Sun. at 3; $8; through 4/26. **Harold Clurman,** 412 W. 42nd St. (279-4200).

THE HORSE'S MOUTH—Mark J. Dunau's comedy, with a 30-character play, performed by a cast of six, features a spirit guide who takes the audience through a short history of science; directed by John Fleming. Fri. through Sun. at 8; $8; through 5/3. **The Cubiculo,** 414 West 51st Street (265-2138).

HOUSE ON THE CLIFF—*Watch Your Step!:* Mystery by George Batson, directed by David Zarko. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3; 4/15 through 5/3. **Riverwest,** 155 Bank St. (243-0259).

THE JEW OF MALTA—Christopher Marlowe's controversial, rarely performed 16th-century play, directed by Maurice Edwards, stars Owen S. Rackleff. With Robert Tyrone, Joseph Travers, Lillian Richards, Michael Graves, Taso Stavrakis, Brenda Bynum, and Charles Geyer. Thu. through Sat. at 8, Sun. at 7; $8. **Shakespeare Center,** 165 W. 86th St. (877-6810).

JOHNNY ON THE PONY—Richard Vetere's drama deals with the "American Dream" gone sour; directed by Peter Miner. Featured in the cast are Elizabeth Dennehy, Stephen Prutting, Albert Passeullo, and Al D'Andrea. 4/16 to 18, 22 to 25 at 8; $8. **Park Royal Theatre,** 23 West 73rd Street (279-4200).

THE MEETING—Jeff Stetson's play is about an imaginary encounter between Martin Luther King Jr. and Malcolm X; directed by Judyann Elder. Featured in the cast are Dick Anthony Williams, Felton Perry, and Taureen Blacque. Wed. through Sun. at 7:30, Sat. and Sun. at 3; $8 to $10; through 5/3. **New Federal Theatre,** 466 Grand Street (598-0400).

MESAS—Three one-acters by Bill Callihan; directed by Nikki Appino; with Kimberly Flynn and Jyllian Gunther. Fri. at 10, Sat. and Sun. at 8; through 4/26; $7. **P.S. 122,** 150 First Avenue (477-5288).

A MIDSUMMER NIGHT'S DREAM—Shakespeare is explored from a modern perspective by seniors from NYU; directed by Kevin Kuhlke. Through 4/18 at 8; $10. **Mainstage II,** 721 Broadway (598-7074).

NO DAMN GOOD—Georg Osterman's dramatic comedy, directed by Linda Chapman, starring Coco McPherson as a a nice little extremely grown-up eight-year-old girl (on the exterior). Wed. through Sun. at 8; $8 to $10; 4/15 through 26. **Home for Contemporary Theatre and Art,** 44 Walker Street (431-7434).

ON EXTENDED WINGS—Diane Ackerman's memoir of a young woman striving for her pilot's license, adapted by Sara Brooks; directed by John Camera. With Norma Jean Griffin, Neil Lyons, Jeff Vaughn, Ray Iannicelli. Wed. through Sat. at 8; $8; from 4/15. **No Smoking Playhouse,** 354 W. 45th St. (279-4200).

REMEMBER ME—Naomi Rubel's play about a German Jewish woman, her grandson, and their German neighbors. 4/23 at 8, 4/25 at 8:30, 4/26 at 3:30 and 7:30; $8. New Theatre Arts Company, **TOMI Theatre,** 23 West 73rd Street (874-6297).

SALON—A musical with book and lyrics by Michael Alasa and music by David Welch. It's the story of a Latin American expatriate photographer living in Paris with his wife, a woman with a questionable past. Fri. and Sat. at 8, Sun. at 3; $8; through 4/26. In English. **Duo Theatre,** 62 East 4th Street (598-4320).

TEN LITTLE INDIANS—Agatha Christie's great island-locked murder mystery; directed by Fred Fondren. Fri. and Sat. at 8, Sun. at 3; 4/17 through 5/17; $8. **Prometheus Theatre,** 239 East 5th Street (477-8689).

THE TENANT—Marshall Williams's play tells of problems a couple have in adjusting to the hardships of New York City; directed by Glenda Dickerson. With Myla Churchill and David Roberson. Fri. and Sat. at 8, Sun. at 3; $8; through 4/26. **National Black Theatre,** 2033 Fifth Ave. (427-5615).

THREE SISTERS—Chekhov's drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8, Sun. at 3; through 4/26; $9. **Westside Theatre,** 252 W. 81st St. (874-7290).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GREGORY AMENOFF—Recent large-scale abstract paintings that refer to landscapes; through 4/29. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

BILL BARRETT—Aluminum, steel, and bronze sculptures, plus drawings; through 5/2. Kouros, 23 E. 73rd St. (288-5888).

JAMES BISHOP—Recent paintings on paper by this American artist; through 4/25. Simon/Neuman, 42 E. 76th St. (744-8460).

BYRON BROWN—A survey of his collages, from 1933–1960, which are an exploration of abstraction and surrealism; through 5/12. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

MICHAEL DAVID—Recent abstract paintings; through 4/30. Knoedler, 19 E. 70th St. (794-0550).

THEODORE GERICAULT—Paintings, watercolors, drawings, prints, and a sculpture by this 19th-century French artist; through 5/23. Salander O'Reilly, 22 E. 80th St. (879-6606).

JOHN GUNDELFINGER—Paintings of Delaware River Valley landscapes; through 4/29. Perlow, 980 Madison Ave. (517-5858).

RAOUL HAGUE—Ten wood sculptures; through 5/2. Fourcade, 36 E. 75th St. (535-3980).

ALEXEJ AND ANDREAS JAWLENSKY—Paintings, watercolors, and pastels by this German Expressionist and his son; through 5/30. Hutton, 33 E. 74th St. (249-9700).

NEIL JENNEY—Paintings from the late '60s; through 4/25. Mathes, 851 Madison Ave. (249-3600).

ELIZABETH JOHANSSON—Still-life drawings in pencil and pastels; through 4/25. Hamilton, 19 E. 71st St. (744-8976).

TSANG-YEUL KIM—Recent paintings; through 5/16. Staempfli, 47 E. 77th St. (535-1919).

FRANZ KLINE/BARRY COHEN—Paintings and works on paper/Box constructions and collages; through 4/29. Stone, 48 E. 86th St. (988-6870).

DAVID LEVINE—Paintings of solitary figures and crowds whose poses recall Delacroix, Goya, Homer, and Prendergast, plus portraits, figure studies, and caricatures; through 5/6. Forum, 1018 Madison Ave. (772-7666).

ROY LICHTENSTEIN—Prints and objects, from 1962–1986; through 5/2. Castelli, 4 E. 77th St. (288-3202).

SILVIO MERLINO—Mixed-media paintings of lush, imaginary landscapes; through 4/25. Haime, 1000 Madison Ave. (772-7760).

LAZLO MOHOLY-NAGY—Constructivist works from 1920–1943, including paintings, collages, drawings, prints, and photographs; through 5/16. Prakapas, 19 E. 71st St. (737-6066).

HENRY MOORE—Twenty-five sculptures; 4/16–5/15. Weintraub, 988 Madison Ave. (879-1195).

JIM PETERS—Large-scale figurative oil paintings on wood constructions; through 5/2. C.D.S., 13 E. 75th St. (772-9555).

PAUL RESIKA—Recent paintings and charcoal drawings; through 4/25. Graham Modern, 1014 Madison Ave. (535-5767).

ULRIK SAMUELSON—Paintings and objects from the '60s to the present, by this Swedish artist; through 5/8. ASF, 127 E. 73rd St. (879-9779).

LYNN SAVILLE/RICHARD KILLEEN—Color photographs of the circus/Painted metal cut-outs of birds, animals, insects, items of clothing, and abstract forms; through 5/2. Urdang, 23 E. 74th St. (288-7004).

KURT SCHWITTERS—Collages and prints from the '20s; through 5/9. Carus, 872 Madison Ave. (879-4660).

AARON SHIKLER—Recent still-life and figure paintings, plus pastel drawings; through 4/25. Davis & Langdale, 231 E. 60th St. (838-0333).

THEODOROS STAMOS—Paintings from his "Infinity Field" series of the '70s and '80s, plus other works; through 5/2. Kouros, 23 E. 73rd St. (288-5888).

ANDREW STEVOVICH—Figure paintings; through 4/21. Coe Kerr, 49 E. 82nd St. (628-1340).

MICHAEL TETHEROW—Monochromatic abstract paintings based on the human body; through 5/2. McCoy, 19 E. 71st St. (570-2131).

57th Street Area

PIERRE ALECHINSKY—Recent paintings by this Cobra artist, in a show organized to complement the Guggenheim's exhibition: "Pierre Alechinsky: Margin and Center"; through 5/9. Maeght Lelong, 20 W. 57th St. (315-0470).

FREDERIC AMAT/JAMES VALERIO—Recent calligraphic drawings in India ink and wax/Three large-scale figurative paintings, plus a group of related drawings; through 4/30. Frumkin, 50 W. 57th St. (757-6655).

JAMES APONOVICH—Still-life, landscape, and portrait paintings, plus charcoal and pencil drawings; through 4/29. Schoelkopf, 50 W. 57th St. (765-3540).

NELL BLAINE—Recent paintings that depict views of Riverside Park and the Hudson River, panoramic vistas of Gloucester harbor, the artists's garden on Cape Ann, interiors, and still lifes with flowers; through 4/22. Fischbach, 24 W. 57th St. (759-2345).

STANLEY BOXER—Heavily-impastoed abstract paintings from 1970–1975; through 4/25. De Nagy, 41 W. 57th St. (421-3780).

JOHN DEANDREA—Recent life-like sculptures; through 5/16. Lamagna, 50 W. 57th St. (245-6006).

KATHERINE DOYLE—Recent landscape paintings; through 4/25. Schmidt-Bingham, 41 W. 57th St. (888-1122).

YRJO EDELMAN—Recent paintings; through 5/26. Heidenberg, 50 W. 57th St. (586-3808).

M. C. ESCHER—Early lithographs, woodcuts, and other prints by this Dutch artist (1898–1972); through 4/30. Fitch-Febvrel, 5 E. 57th St. (688-8522).

OYVIND FAHLSTROM—Wall pieces and free-standing works that comprise dozens of moveable images, including words, and comic-strip characters; through 5/16. Herstand, 24 W. 57th St. (664-1379).

SIDNEY GOODMAN—New figurative paintings; through 4/30. Dintenfass, 50 W. 57th St. (581-2268).

MORRIS GRAVES/ABE AJAY—Works on paper from 1940–1957/Recent constructions; through 4/22. Deutsch, 20 W. 57th St. (765-4722).

RED GROOMS—Recent works, including a set of portraits of the Abstract Expressionists, and a five-panel construction/painting of the Cedar Tavern; through 5/2. Marlborough, 40 W. 57th St. (541-4900).

JOSEP GUINOVART—Mixed-media works in a series entitled, "Poets in New York"; through 5/2. Prats, 24 W. 57th St. (315-3680).

JUAN HAMILTON—Recent bronze sculptures; through 4/25. Miller, 41 E. 57th St. (980-5454).

WILLY HEEKS/REX LAU—Abstract paintings in the fourth and final "chapter" of a sequential exhibition entitled, "Four Painters in New York"/Recent oil paintings that celebrate nature, on curved, plaster-like supports; through 4/25. Siegel, 24 W. 57th St. (586-0605).

AL HELD—New paintings; through 4/25. Emmerich, 41 E. 57th St. (752-0124).

BILL JENSEN—Watercolors from the past two years; through 5/2. Washburn, 41 E. 57th St. (753-0546).

ROBERT JORDON/STEPHEN TANNIS—Landscape paintings that depict a benevolent view of nature/Paintings of tabletop arrangements combined with backdrops of Italian paintings or Florentine interiors; through 5/2. French, 41 W. 57th St. (308-6440).

ROBERT NATKIN—Recent abstract paintings from his "Hitchcock" series; through 4/25. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

PETE OMLOR/NICHOLAS WILDER—Recent paintings by both; through 5/2. Protetch, 37 W. 57th St. (838-7436).

MATT PHILLIPS—Monotypes with collage, in a series entitled, "Garden Interludes"; 4/16–5/14. Pearl, 38 E. 57th St. (838-6310).

WILLIAM SCHARF/KARL GERNOT KUEHN—Recent paintings/Photographic portraits. Through 4/29. Armstrong, 50 W. 57th St. (582-8581).

ABBY SHAHN—Recent egg tempera paintings, book, and mixed media-works; through 5/9. Midtown, 11 E. 57th St. (758-1900).

HARRIET SHORR—Still-life paintings; through 5/2. Tatistcheff, 50 W. 57th St. (664-0907).

KEVIN SINNOTT—Figurative paintings; through 4/25. Jacobson, 50 W. 57th St. (582-4695).

DONALD SULTAN—"Cigarette" paintings from 1980, and photographs from 1980–1986; through 5/2. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

ROBIN WINTERS—New paintings and large works on paper; through 5/2. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

East Village

SID DANIELS/DONALD VEILLEUX—Paintings influenced by Brazilian music/Classical vessels on which the artist has painted modern, everyday events; through 5/3. On the Wall, 328 E. 11th St. (460-0963).

BONNIE LUCAS—Recent assemblages and watercolor that explore femininity; through 4/26. Avenue B, 167 Ave. B (473-4600).

STEVEN PARRINO—Monochromatic paintings with geometric cut-outs in them; through 4/26. Nature Morte 204 E. 10th St. (420-9544).

ROBIN ROSE—Abstract paintings with veils of color, b a Washington, D.C.-based artist; through 4/26. M 13, 413 E. 9th St. (505-9016).

DAVID ROW—Abstract paintings, most of which are dip tychs in which the halves mirror each other; throug 5/9. Good, 39 Great Jones St. (420-9063).

GEORGE SUGARMAN—Ink drawings from the '50s, an multi-colored painted drawings from 1968–197 through 4/26. Capp, 223 E. 10th St. (982-4444).

KEVIN THOMPSON—Paintings that combine abstracti and figuration; through 4/26. Fervor, 109 Ave. (529-9339).

SoHo and TriBeCa

ROBERTO BARNI—Allegorical, expressionistic paintin from 1986–1987; through 5/16. DiLaurenti, 383 Broadway (925-5100).

JOHN BEERMAN—Luminous, multi-paneled landscape paintings within faux-marbre frames; through 4/25. Lorence-Monk, 568 Broadway (431-3555).

DONALD BIED/MAGGIE WELLS—Geometric paintings/Abstract paintings with amorphic imagery; through 5/9. Neo Persona, 51 Hudson St. (966-5105).

RICHARD BOGART—Paintings of trees as reflected in a pond; through 5/2. Natkin, 395 Broadway (925-4499).

CAROLYN BRADY—Recent large-scale watercolors of flowers; through 4/29. Hoffman, 429 W. Broadway (966-6676).

HANS BREDER—Abstract works on paper from his "Archetypal Diagram" series; through 4/29. Schreiber/Cutler, 171 Spring St. (925-1441).

DANIEL BUREN/SOL LEWITT—A site-specific work that utilizes stripes and architectural elements entitled "Through the Room—Situated Works"/Large-scale geometric sculptures. Through 4/25. Weber, 142 Greene St. (966-6115).

OBERT COLESCOTT—Recent figurative paintings in a series entitled "Knowledge of the Past is the Key to the Future"; through 5/2. Semaphore, 137 Greene St. (228-7990).

LYDE CONNELL—Large paper maché sculptures on wooden frames, by an 85-year-old artist who lives in Shreveport, Louisiana; through 5/2. Oscarsson Siegeltuch, 568 Broadway (431-3550).

HUCK CONNELLY—Paintings of landscapes and figures with heavily impastoed surfaces, intense colors; through 4/29. Nosei, 100 Prince St. (431-9253).

PLY (WILLIAM N. COPLEY)—New paintings with cartoon-like erotic imagery; through 5/2. Kind, 136 Greene St. (925-1200).

REG DRASLER—Recent oil paintings depicting men in various guises and settings; through 4/29. Erpf, 568 Broadway (925-6160).

IDI ENDEMANN—Recent works in watercolor, gold leaf, and mixed-media, of predominantly animal themes; through 4/29. Milliken, 98 Prince St. (966-7800).

ISSELL EPPRECHT—Large-scale, unstretched paintings that depict stark figures in pitch black backgrounds, in a series entitled, "Mexican Visions"; through 4/26. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

RRY ESTRIDGE—New abstract paintings; through 4/25. White Columns, 325 Spring St. (924-4212).

THIE FALK—Paintings that have living room chairs and couchs as a central image; through 4/25. 49th Parallel, 420 W. Broadway (925-8349).

L FISHER—Recent bronze sculptures in a series enti- led "Unfair to Facts," at Brown, 100 Greene St. 219-1060); Selected works from 1978–1987, at Cadot, 470 Broome St. (226-7220).

IES FORD—Cast glass sculptures based on the shapes f large, shallow bowls; through 4/25. Glass Work- hop, 142 Mulberry St. (966-1808).

ISE GREEN—Recent works on paper; through 4/30. iafora, 568 Broadway (925-4422).

IBA HAJAMADI—Compositions of altered photo- raphic imagery on canvas; through 5/2. Burgin, 270 afayette St. (219-8379).

HAZLITT—Recent paintings with geometric shapes; rough 4/25. Esman, 70 Greene St. (219-3044).

HEN HSU—Recent painted reliefs; 4/18–5/9. Cas- lli, 420 W. Broadway (431-5160).

N HUANG—Abstract paintings in oil and acrylic; rough 4/25. Exit Art, 578 Broadway (966-7745).

HIA KANE—Paintings with imagery inspired by mitive cultures; through 5/2. Littlejohn-Smith, 3 Greene St. (420-6090).

ERINE LEE—Large paintings on canvas and wood; ough 4/25. Davis, 568 Broadway (219-1444).

T LINDSTROM—Expressionist paintings in con- sting colors, depicting themes from the artist's na- Lapp mythology; through 4/31. 3 Continents, Spring St. (226-2249).

OLAS MAFFEI—Recent abstract paintings and ks on paper; through 4/25. Beitzel, 113 Greene (219-2863).

MARIA MARIANI—Neo-classical portraits of con- porary artists, plus large-scale watercolors with -classical themes; through 4/30. Sperone twater, 142 Greene St. (431-3685).

TOM MARIONI—Sculptures that juxtapose found objects, light, and shadow, plus works on paper drawn with a feather dipped in ink; through 5/2. Roeder, 545 Broadway (925-6098).

GERHARD MERZ—New works in a series entitled, "A Sojourn in Italy"; through 4/25. Gladstone, 99 Greene St. (431-3334).

WILLIAM MORRIS/STEVEN DE VRIES—Blown-glass vessels and sculptures/Faceted crystal sculptures. Through 4/26. Heller, 71 Greene St. (966-5948).

SABINA OTT—Recent paintings in diptych and triptych formats; through 4/25. Cowles, 420 W. Broadway (925-3500).

ADRIAN PIPER/JOHN MORITA—A retrospective of conceptual works/Photo-etchings that focus on the horrors of war; 4/18–5/30. Alternative Museum, 17 White St. (966-4444).

RANDOLFO ROCHA—Paintings and silkscreens over already existing mass-media billboard advertisements; through 4/25. Neale, 320 Lafayette St. (431-5077).

GRACE ROSELLI—Large-scale figurative paintings; 4/15–18. Ingbar, 578 Broadway (334-1100).

DAVID SALLE—Recent watercolors; through 4/25. Boone/Werner, 417 W. Broadway (431-1818).

JOSEPH SANTORE—Paintings of abstracted objects; through 5/9. Thorp, 103 Prince St. (431-6880).

HAL SAULSON—Recent paintings with layers of patterns and repeated images; through 5/2. Plumb, 81 Greene St. (219-2007).

ELFI SCHUSELKA—Recent abstract paintings that incoporate the artist's own personal symbols, plus an installation; through 5/2. Condeso/Lawler, 76 Greene St. (219-1283).

DAVID SIPRESS—Mixed-media wall sculptures; through 4/30. Munroe, 415 W. Broadway (226-0040).

ANDREW SPENCE—Recent paintings that explore the bridge between symbol and abstraction; through 5/2. Toll, 146 Greene St. (431-1788).

NORA SPEYER—Recent paintings entitled "The Expulsion Series"; through 5/2. Ingber, 415 W. Broadway (226-2591).

TARO SUZUKI—Geometric, illusionistic paintings in Day-Glo florescent colors; through 5/2. Newburg, 44 White St. (219-1885).

RICHARD TOBIAS/GEORG BASELITZ—Paintings that are highly-structured color compositions/Works on paper from '60s, in which figures of shepherds and hunters are depicted upright in burnt-out landscape settings; 4/18–5/30. Alexander, 59 Wooster St. (925-4338).

SLOBODAN TRAJKOVIC—Heavily-textured paintings in which found objects have been embedded; through 5/9. Grand Street, 93 Grand St. (431-6693).

RUDOLF WACHTER—Wood sculptures formed from the limbs and trunks of trees; through 5/17. Blom & Dorn, 164 Mercer St. (219-0761).

HORST WEBER—Paintings of masks and faces in various emotional states; through 4/30. Segal, 568 Broadway (431-0010).

SUSAN CHRYSLER WHITE—Paintings of whirling, vertical forms, on irregularly-shaped canvases; through 4/25. Cavin-Morris, 100 Hudson St. (226-3768).

MICHAEL ZWACK—Paintings, works on paper, and sculpture; through 4/29. Marcus, 578 Broadway (226-3200).

Other

NICOLE CALLEBAUT/NANA—Paintings by both; through 4/29. Hudson Guild, 441 W. 26th St. (760-9800).

LINDA CUNNINGHAM—Two large bronze sculptural installations; through 5/20. CUNY Graduate Center Mall, 33 W. 42nd St. (790-4331).

RALPH GIONTA—Painted steel sculptures; through 4/26. Bernarducci, 17 E. 17th St. (206-7578).

MATT MULLICAN—A series of oil stick rubbings on a 220-ft.-long canvas; through 5/16. Klein, 611 Broadway (505-1980).

MEYER SCHAPIRO—Paintings, drawings, and prints from 1919–1979; 4/18–5/23. Columbia University, Wallach Art Gallery, Broadway and 116th St. (280-0513).

FRANK STELLA—Paintings from 1958; through 5/30. Gagosian, 521 W. 23rd St. (807-0807).

JOHN VAN HAMERSVELD—Works on paper by this artist who designed posters for *The Endless Summer*, Warhol's film *Bad*; through 4/30. Psychedelic Solution, 33 W. 8th St. (529-2462).

CAROLINE VINCENT—Recent paintings and boxes; through 5/2. Gotham, 317 E. 46th St. (754-1223).

GROUP SHOWS

Madison Avenue and Vicinity

GOETHE HOUSE—1014 Fifth Ave. (744-8310). Paintings by Fetting, Gabriel, Hayn; through 5/4.

HIRSCHL & ADLER FOLK—851 Madison Ave. (535-8810). "Masterpieces of American Folk Art"—an inaugural exhibition organized by the Museum of American Folk-Art; through 5/9.

IBM—Madison Ave. at 56th St. (407-5014). "Art of the Sepik River"; "Mexican Textiles: Line and Color"; through 4/25.

JARO—955 Madison Ave. (734-5475). Yugoslavian naive art, by Generalic, Horvat-Joska, Ivanec, Pintaric, Rabuzin, others; through 4/30.

KOVESDY—19 E. 71st St. (737-4563). "Masterworks of the Hungarian Avant-Garde: 1916–1933"; through 6/30.

LA BOETIE—9 E. 82nd St. (535-4865). Avant-garde advertisements, posters, brochures, package designs, and letterheads, by Berlewi, Dexel, Lissitzsky, Rodchenko, Schwitters; through 5/29.

LOWELL—988 Lexington Ave. (879-4303). "Masters of the Contemporary American Poster," with original posters by Chermayeff, Chwast, Davis, Glaser, McMullan; through 5/9.

RALPH—43 E. 78th St. (288-5222). "California Watercolors/1925–1955," with works by Crown, Kosa, MacDonald-Wright, Sheets, others; through 4/25.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Dubuffet, Johns, Pollock, others; through 4/30.

57th Street Area

EMMERICH—41 E. 57th St. (752-0124). "The Hard Edge, Part I: 1955–1970"; through 5/9.

GOODMAN—24 W. 57th St. (977-7160). Works by Baldessari, Boltanski, Coleman, Graham, Horn, Lewitt, Paolini, Weiner; through 5/4.

GRAND CENTRAL—24 W. 57th St. (867-3344). Paintings and sculpture by women from 1875–1945; by Brooks, Hoffman, Perry, Ryerson, Stoddard, Watkins, Whitney, others; through 5/16.

HEESY—50 W. 57th St. (245-1420). Works by Brown, Janz, Levine, Stayton; through 4/30.

JANIS—110 W. 57th St. (586-0110). Paintings and sculpture by early 20th-century masters, including Arp, Boccioni, Brancusi, Braque, Duchamp, Ernst, Kandinsky, Leger, Magritte, Matisse, Mondrian, Picasso, Schwitters, others; through 4/29.

KENNEDY—40 W. 57th St. (541-9600). Paintings by Burchfield, Davis, Eakins, Homer, Kuhn, Murch; etchings by John Sloan; paintings by Carolyn Plochmann; 4/18–5/9.

ST. ETIENNE—24 W. 57th St. (245-6734). Recent paintings and works on paper by Klimt, Kokoschka, Kollwitz, Kane, Moses, Schiele, others; through 5/16.

East Village

DIAZ—223 E. 10th St. (420-9174). "Barriers," with paintings by Bolduan, Cochran, Edwards, Newsom, Perkins, Stiglich, Williams; through 5/3.

DONAHUE—520 E. 11th St. (477-3442). Works by Bemisderfer, Lamson, Madsen, Smith, Vengrow, Viera; through 5/3.

KENKELEBA—214 E. 2nd St. (674-3939). "In the Spirit of Wood," with works by Doyle, Feelings, Lerman, McCoy, Rhoden, Williams, others; through 5/3.

LA GALLERIA—6 E. 1st St. (673-5390). "Print Babel"—an exhibition of prints by artists who have used the facilities of the Lower East Side Printshop; 4/15–5/3.

LOUGHELTON—19 Second Ave. (529-2288). "2001½," curated by John Baldessari, with works by Acerol, Cranston, Hajamadi, Irikura, Perna, Salerno, Stein; through 4/26.

ART

POSTMASTERS—66 Ave. A (477-5630). Works by Baker, Banovich, Diao, Frank, Komoski, Lasker, Stein; through 5/3.

P.S. 122—150 First Ave. (228-4249). "In Pieces: The Figure Fragmented," with works by Bee, Bowen, Spero; through 4/26.

SIXTOSIX—626 E. 14th St. (982-4586). "Equilateral," with paintings by Levine, Cao, Ragone; through 5/5.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). Works by Dunn, Hodgkins, Keeton, Peck, Rappoli; through 5/1.

ARTISTS SPACE—223 W. Broadway (226-3970). "Abstraction in Process," with works by Dunn, Hall, Larico, Spretnjak; "Buying and Selling Out," with works by Borelli, Cokes, Gurrin, Hudlin, others; through 5/2.

DAVID BERMANT FOUNDATION: COLOR, LIGHT, MOTION—420 W. Broadway (334-0352). "P.U.L.S.E."—works that use light, sound, and energy, by Aycock, Duchamp, Jaffee, Jones & Ginzel, Lynds, Rhoads, Seawright, Siña, Takis, Tinguely, Victoria; through 5/23.

THE CLOCKTOWER—108 Leonard St. (233-1096). "Guerilla Girls Speak Back to the Whitney"; 4/16–5/17.

CROWN POINT PRESS—568 Broadway (226-5476). "Not So Plain Geometry," with prints by Diebenkorn, LeWitt, Held, Holland, others; through 5/2.

GIBSON—568 Broadway (925-1192). "Reconstruct," with works by Armleder, Brenner, Halley, Mosset, Smithson, Wallace & Donohue, others, curated by Robert Nickas; through 4/25.

GRASS ROOTS—131 Spring St. (431-0144). "The Divine Image: Religious Folk Art in Latin America"; through 5/10.

METRO PICTURES—150 Greene St. (925-8335). Recent works by Belcher, Bolande, Hamon, Jones, Parrino, Robbins; through 4/25.

SHAPOLSKY—99 Spring St. (334-9755). "Variations in Matter Painting," with works by Bowling, Dubuffet, Gallo, Hoffman, Kurtz, Laufer, Milder, Nonn, Reynal, Tapies, Tobey; through 5/16.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Holmes, Levin, Perl, Wilson; through 5/2.

WOLFF—560 Broadway (431-7833). Works by Ebner, Laib, McCracken, Mentor, Reed, Richter, Serra, Welling, Wentworth; through 4/25.

Other

BOOK ARTS—626 Broadway (460-9768). An exhibition of artists' books from the London-based organization, "Book Works"; through 5/9.

NEW YORK STUDIO SCHOOL OF DRAWING, PAINTING, AND SCULPTURE—8 W. 8th St. (673-6466). "Five Abstract Painters," with works by Dryer, Goldberg, Obuck, Purdum, Spence; through 5/8.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). "Juxtapositions: Recent Sculpture From England and Germany"; through 6/21.

STUBBS BOOKS & PRINTS—28 E. 18th St. (982-8368). 18th-century handcolored engravings of Pompeii and Herculaneum; through 5/23.

SWISS INSTITUTE—35 W. 67th St. (873-3761). "Walls and Spaces: Three Swiss Artists"; through 4/25.

PHOTOGRAPHY

DIANE ARBUS—Early photographs, from 1956–1962; through 4/25. Miller, 41 E. 57th St. (980-5454).

ZEKE BERMAN—Large photographs of still-life compositions and interiors; through 5/9. Lieberman & Saul, 155 Spring St. (431-0747).

ELLEN CAREY—Large-format Polaroid portraits; through 5/3. Cerigo, 202 Ave. A (777-2579).

BRUCE CRATSLEY/FAY GODWIN—Photographs that imply hidden sensations and mysteries/Photographs of the British landscape; through 5/2. Witkin, 415 W. Broadway (925-5510).

JACK DELANO—"Fifty Years of Photography"; through 4/25. Photofind, 138 Spring St. (334-0010).

ROGER FRANK—Photographs of people wearing red ties as a symbol of power; through 4/30. 4th Street Photo, 67 E. 4th St. (673-1021).

ANDREW GORDON—Photographs of American life in the 1980's; through 5/9. Ledel, 168 Mercer St. (966-7659).

SANDRA HABER/LOUIS FAURER—Recent panoramic color photomontages of television images/Vintage photographs of New York and Philadelphia, 1936–1950; through 5/2. Miller, 138 Spring St. (226-1220).

KARL GERNOT KUEHN—Photographs that incorporate two different portraits of the same person within the same image; through 4/29. Armstrong, 50 W. 57th St. (582-8581).

LIGHT—724 Fifth Ave. (582-6552). Photographs of interiors by Callahan, Dow, Evans, Kertesz, Krims, Siskind, Shore, others, plus installations by Jones, Serrano/Ault, Reuter; through 5/16.

JOHN LOENGARD—Portraits, landscapes, and still lifes; through 4/24. Life, Time & Life Bldg., 1271 Sixth Ave. (522-2300). By appt.

ROBERT SCHAEFFER—"Bee Bonnet Portraits"—black-and-white photographs taken through screens, grills, and curtains to create layered spatial compositions; through 5/21. Puchong, 36a Third Ave. (264-9086).

JOEL-PETER WITKIN/JOSEF BREITENBACH— Photographs and sculpture/Portraits of Brecht, Ernst, Joyce, and others, plus; studies of the female nude; through 4/25. Pace/Macgill, 11 E. 57th St. (759-7999).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 4/17, 24 at 10, 4/18, 19, 25, 26 at 8: Bill Callihan's "Mesas," with Kimberley Flynn. $7. 4/19 at 4: "Hothouse Improvisations." $4.

STOREFRONT FOR ART AND ARCHITECTURE—97 Kenmare St. (431-5795). 4/17, 18 at 8:30: Eric Schmidt in "A Novena for the Leatherman: The Train's Contents." $8.

THE NEW THEATER—62 E. 4th St. (564-1597). 4/17–19, 24–26 at 8: Tom Keegan in "Bombay Lunch," "Child Life," and "The Day After I Died." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 7/17: "Recent Acquisitions from the Permanent Collection." Through 7/17: "Interlacing: The Elemental Fabric." Through 10/18: "Contemporary American and European Glass: The Saxe Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. Through April: "Ladies in the Field: The Museum's Unsung Explorers." Through 6/1: "City of Light." Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. nooon–5. $3; seniors and students $1.50; free Tue. after 5. Through 4/26: "Crystal Palaces: The Buildings of the First World's Fairs." Through 5/31: "Folding Fans from the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries." Through 6/28: "Louis Sullivan: The Function of Ornament."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Through June 14: "Jean-Baptise Le Prince Drawings."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–8, Wed.–Sun. 11 a.m.–5. $3.50, students and seniors $2; free Tue. 5–9. Through 5/3: "Peggy Guggenheim's Other Legacy." Through 5/3: "Pierre Alechinsky: Margin and Center." Through 5/12: "Contemproary American and European Drawings: Recent Gifts of Norman Dubrow."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. Lila Acheson Wallace Wing. Through 5/24: "The Age of Correggio and the Carracci: Emilian Paintings, Drawings and Prints of the 16th and 17th Centuries." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." 4/15–6/15: "Landscape Drawings of Five Centuries From the Robert Lehman Collection."Through 6/21: "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Closed through 4/13 . Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 5/5: "The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century." 4/17–7/31: "European Decorative Arts from the Wadsworth Antheneum." 4/17–7/31 "Pierpont Morgan's Manuscripts and M. R. James.' 4/17–7/31: "From Mr. Morgan's Library."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400) Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; student $3:50; seniors $2. Through 4/28: "Projects: Magdalena Jetelová." Through 5/5: "Paul Klee." Througl 5/26: "Drawings Acquisitions." Through 5/26: "L Corbusier: 5 Projects." Through 6/2: "Photograph by Jan Groover." Through 6/2: "The Drawings o Roy Lichtenstein."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. a 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5 Free. Through 5/17: "The Best of the Best-Dresse List." Through 5/31: "Selling the Show: Turn-of the-Century Theatre Posters." Through 6/14 "Bellevue Hospital: 250 Years in Service to Ne York." Through 6/28: "Flights of Fancy: Dolls Mad by Contemporary Artists." Through 6/30: "Clare Peaceable Kingdom: A Toymaker Ahead of H Time."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., 89th St. (369-4880). Tue. noon–8, Wed.–Su noon–5. (Free Tue. 5–8). $2.50, seniors and studen $2. Through 4/29: "162nd Annual Exhibition."

NEW-YORK HISTORICAL SOCIETY—Central Park West 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1– $2; children $1. "Audubon Watercolors." Throug 5/30: "New York Bestiary: Pets and Pests of the M tropolis." Through 7/12: "The Hudson River and t Highlands: Photographs by Robert Glen Ketchum Through 7/15: "Jackie Robinson: An American Jou ney." Through 8/16: "The Wagstaff Collection American Silver." Through 11/8: "Portraits of Po er: Paintings from the Collection of the New Yo Chamber of Commerce and Industry."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (86 4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1. children 50¢. Through 8/30: "Harlem Renaissan Art of Black America."

UKRAINIAN MUSEUM—203 Second Ave. (228-011 Wed.–Sun. 1–5. $1; students and seniors 5 Through 5/3: "The World of William Kurele Through May: "Pysanky (Easter Eggs)."

WHITNEY MUSEUM—Madison Ave. at 75th St. (5 3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon $4, seniors $2; free Tue. 6–8. Through 6/28: "1 Biennial." **Whitney Museum at Philip Mor** 42nd at Park (878-2550). Through 4/22: "Monoty by Maurice Prendergast." **Whitney Museum American Art at Equitable Center,** Seventh A bet. 51st and 52nd Sts. (554-1113). Through 5/ "Twentieth-Century American Art: Highlights the Permanent Collection." Through 6/6: "City L New York in the 1930's, Paintings and Prints f the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-10 4/22 at 10 a.m. and 2: "Japanese Works of Art." view 4/15–16, 4/18–21. **East—** 219 E. 67th (606-0400). 4/22 at 10 a.m.: "Americana." On 4/16–21.

DOYLE—175 E. 87th St. (427-2730). 4/22 at 10 "Americana." On view 4/17–21.

PHILLIPS—406 E. 79th St. (570-4830). 4/25 at 1 a.m.: "20th Century Furniture and Decorative Including Icarts and Laliqaue. On view 4/21–2

SOTHEBY'S—York Ave., at 72nd St. (606-7000). at 10:15 a.m. and 2: "Arcade Auction: Furniture, orations, and Rugs." On view 4/14–16, 4/18, 2 4/23 at 10:15 a.m. and 2, 4/25 at 10:15 a.m.: " nese Works of Art." On view 4/15–16, 4/18, 21

MUSIC AND DANCE

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arnegie Hall and Weill Recital Hall at Carnegie ll, Seventh Ave. at 57th St. (247-7800).

ty Center, 131 W. 55th St. (246-8989).

yce Theater, 175 Eighth Ave. at 19th St. (242-00).

ncoln Center: 62nd–66th Sts., between Columbus d Amsterdam Aves.: Alice Tully Hall (362-1911); ery Fisher Hall (874-2424); Library Museum (870-30); Metropolitan Opera House (362-6000); New rk State Theater (870-5570).

dison Square Garden, Seventh Ave. at 33rd St. 3-8000).

rkin Concert Hall, Abraham Goodman House, W. 67th St. (362-8719).

tropolitan Museum, Fifth Ave. and 82nd St. 0-3949).

d St. Y, on Lexington Ave. (427-4410).

dio City Music Hall, Sixth Ave. and 50th St.(757-0).

nphony Space, Broadway at 95th St. (864-5400).

vn Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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Wednesday, April 15

JERSEY SYMPHONY ORCHESTRA, Hugh Wolff conctor; pianist Leon Fleisher. Debussy's *Images, No. 3, ndes de Printemps;* Levinson's *Two Poems* (U.S. preere); Prokofiev's Piano Concerto for the Left Hand; avinsky's *The Rite of Spring.* Carnegie Hall at 8. –$19.

NA UNIVERSITY BAROQUE ORCHESTRA (N.Y. de-), Stanley Ritchie director; tenor Paul Elliott, reder player Eva Legene, harpsichordist Elisabeth ight. Bach, C.P.E. Bach, Handel, Sammartini, ffat. Merkin Concert Hall at 9. $10.

H SMITH, pianist. Music of Gershwin (including unpublished pieces), Franck, Beethoven, S. Bernn, Schumann. Alice Tully Hall at 8. $6–$10.

ENSEMBLE, with violinist Jaap Schroeder. Music riginal instruments, by Couperin, Buxtehude, Le-, others. Rutgers Church, 236 W. 73rd St. (567-9), at 8. $10.

N MUMELTER, violinist/**SIEGFRIED MAUSER,** pia-Music by Webern, Killmayer, Schoenberg, Mo-Hindemith. Weill Recital Hall at Carnegie Hall, $5.

JZ, singer from Lebanon. Popular music. Avery r Hall at 8. $100, $150.

Y MOORE, singer-composer-guitarist. Tradition-ontemporary, original folk music of Ireland. n Hall at 8. $15, $17.50.

E HELLMAN, jazz harpist, and Hellman's Angels "Midtown Jazz at Midday." St. Peter's Church, gton Ave. and 54th St. (935-2200), at 12:30. $2.

ENKINS, composer, with director-choreographer Fraad. *Fresh Faust,* a "rap opera" in progress. Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

SUNRISE STRING QUARTET—Classical music. Crystal Pavilion atrium, 805 Third Ave., 49th–50th Sts., at noon. Free.

VALERIE QUINLAN, violinist, with pianist Young-Ja Ahn. Music of Tartini, Saint-Saens, Bloch. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ELLIOT SOKOLOV, composer, with violinist Marshall Coid, trumpeter Jerry Sokolov. Concert versions of recent music for dance. "Edgeworks," at Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15. Free.

EDIE OTTO, vocalist. Lincoln Center Library at 4. Free.

A TOUCH OF CLASS . . . ICAL—Citicorp Center Market, Lexington Ave. and 53rd St., at 1:30. Free.

SONNY ROLLINS, tenor-saxophonist, others. "Jazz America." Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 7:30. Free.

Thursday, April 16

NEW YORK PHILHARMONIC, Leonard Bernstein conductor; soprano Barbara Hendricks, mezzo-soprano Christa Ludwig; Westminster Symphonic Choir. Mahler's Symphony No. 2. Avery Fisher Hall at 8. $7.50–$35.

ISAAC STERN, JAIME LAREDO, and CHO-LIANG LIN, violinists/**MICHAEL TREE,** violist/**YO-YO MA, MATT HAIMOVITZ,** cellists. Brahms's Sextets for Strings, Op. 18 and 36. Carnegie Hall at 8. $14–$25.

BERENICE LIPSON-GRUZEN, pianist. Works of Debussy, Chopin, Beethoven. Merkin Concert Hall at 8. $12.

OLGA MARIE MIKALSEN, contralto (N.Y. debut), with pianist Roderick Kettlewell. Songs of Brahms, Bach, Handel, Pergolesi, Schubert, Gluck, Grieg. Weill Recital Hall at Carnegie Hall, at 8. $8.

MANNES ORCHESTRA, Yakov Kreizberg conductor; pianist Innessa Zaretsky. Mahler's Symphony No. 5; Beethoven's Piano Concerto No. 1. Symphony Space at 8. Free.

DYNAMIC DUOS—Pianist Dave McKenna/vocalist-pianist Daryl Sherman; guitarist Gene Bertoncini/Michael Moore; jazz-tap dancers Chick Green/Ralph Brown. NYU Loeb Student Center, 566 LaGuardia Pl. (598-2027), at 8. $8.50.

MARTY ERLICH/ANTHONY COX DUO—New and improvised music. The Knitting Factory, 47 E. Houston at Mulberry Sts. (219-3055), at 9. $4.

ELLEN PAYNE, violinist/**CAROL RODMAN,** violist/**RAJAN KRISHNASWAMI,** cellist/**DAVID WINKELMAN,** pianist. JASA, 40 W. 68th St. (724-3200), at 1. Free.

SARAH DAVIES, organist, with organist Sarah Brink. Works by Carleton, Edwards, Tallis, Apprys, Byrd, others. St. Paul's Chapel, Columbia, Broadway and 116th St., at noon. Free.

ARTHUR COOK JR., cellist/**JOHN MUGGE,** pianist. Lincoln Center Library at 4. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Hamao Fujiwara, Eriko Sato, Naoko Tanaka; cellist Fred Sherry, bassist Joel Quarrington, harpsichordist Robert Wolinsky. Telemann's Concerto for Four Violins in D; Vivaldi's *The Four Seasons.* Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

TITO PUENTE and his Latin-jazz ensemble. "Jazz America." Lehman Center, Bedford Park Blvd. West and Goulden Ave. (960-8833), at 7:30. Free.

Friday, April 17

JUILLIARD STRING QUARTET, with soprano Benita Valente, mezzo-soprano Jan DeGaetani, tenor Jerry Hadley, bass Thomas Paul. Haydn's *Seven Last Words of Christ.* Carnegie Hall at 8. $9, $11.

NEW YORK PHILHARMONIC—See 4/16. Today at 2.

SYLVAN WIND QUINTET, with pianist Kenneth Cooper. Muller's Quintet No. 2; Donizetti's Trio for Flute, Bassoon, and Piano; Schubert's Quintet in A, "Trout." Weill Recital Hall at Carnegie Hall, at 8. $8.

ALEXANDER SCHNEIDER and ISIDORE COHEN, violinists/**STEVEN TENENBOM,** violist/**LAURENCE LESSER,** cellist. Haydn's *Seven Last Words of Christ,* with special text written by Schuyler Chapin. New School, 66 W. 12th St. (741-5689), at 8. $6.

GRACE CHURCH CHORAL SOCIETY, with the Orchestra of St. Luke's, Frank Cedric Smith conductor. Bach's *St. Matthew Passion.* Grace Church, Broadway and 10th St. (254-2000), at 7:30. $6.

EAST OF THE SUN ORCHESTRA, Kuni Mikami director. **FAR EAST JAZZ DANCE COMPANY**—Jazz Center, 380 Lafayette St. (505-5660), at 9. $10.

CATHEDRAL OF ST. JOHN THE DIVINE—At 2: Cathedral Singers, Paul Halley conductor; staged medieval drama, *Planctus Mariae;* free. At 7:30: *The Passion According to St. John,* with the Massed Choirs, orchestra, and soloists, Paul Halley conductor; $10, $15. Amsterdam Ave. and 112th St. (662-2133).

DAVID BURGESS, classical-guitarist. Citicorp Center Market, Lexington Ave. and 53rd St., at 12:30. Free.

JAZZ AT NOON—Open lunch-hour jam session, with Bucky Pizzarelli, guitarist. Cafe 43, 147 W. 43rd St., at 12. $4.

DAVID BOND TRIO—Lincoln Center Library at 4. Free.

SUSAN FIRING, guitarist-singer. Contemporary folk songs. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4.

Saturday, April 18

NATIONAL ARTS CENTRE ORCHESTRA, from Canada, Helmuth Rilling conductor; Gachinger Kantorei of Stuttgart; soprano Edith Wiens, contralto Janice Taylor, tenor David Gordon, bass Andreas Schmidt. Haydn's *Lord Nelson Mass;* Mozart's *Requiem.* Carnegie Hall at 8. $12.50–$20.

COLUMBIA UNIVERSITY GLEE CLUB/DREW UNIVERSITY CHORALE, with the Cathedral Symphony Orchestra, Warren H. Brown conductor; baritone David Eisler. Bernstein's *Mass.* Alice Tully Hall at 8. $25.

NEW YORK PHILHARMONIC—See 4/16.

CLAUDIO ARRAU, pianist. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2, if available.

TOMOKO SHIBATA, soprano, with pianist Howard Lubin. Works of Handel, Chausson, Donizetti, Tsuji (world premiere), Argento, Bernstein. Merkin Concert Hall at 9. $10.

JEANNETTE WALTERS, soprano/**EDWARD WALTERS,** clarinetist/**PHILIP TILLOTSON,** pianist. Works by Pleskow (world premiere), Spohr, Strauss, Debussy, Poulenc, Milhaud, and spirituals. Weill Recital Hall at Carnegie Hall, at 8:30. $10.

PAMELA RESCH, pianist. Weill Recital Hall at 2. $10.

EAST OF THE SUN ORCHESTRA—See 4/17.

COMPOSERS STRING QUARTET—Haydn's *The Seven Last Words of Christ,* Rev. James Parks Morton narrating. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

ALEXANDER SIMIONESCU, violinist/**JON KLIBONOFF,** pianist. Brahms, Beethoven, Bloch, Wienawski/**BOW-**

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MUSIC & DANCE

DOIN TRIO. Schoenberg-Steuermann's *Verklarte Nacht.* Lincoln Center Library at 2:30. Free.

ABRAHAM LIND-OQUENDO, baritone, with soprano Sonya Kim, pianist George Dunbar. Songs and arias by Mozart, Schumann, Strauss, Ravel, Gershwin, others; also music of Puerto Rico and Korea. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

RAY RIVERA JAZZ TRIO—Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

ELEANOR HOWELLS, cellist. Theodore Roosevelt Birthplace, 28 E. 20th, at 2. House admission $1.

MAUREEN FITZPATRICK, fiddler/**MARY COOGAN,** guitarist. Traditional Irish music. Eagle Tavern, 355 W. 14th St., at 9 and 10:30. $5.

CHAMBER MUSIC AT BAM—Violinist Ani Kavafian, flutist Paula Robison, oboist Douglas Boyd, bassoonist Frank Morelli, harpsichordists Kenneth Cooper, Wendy Young. "Spoleto Comes to BAM: From Baroque to Joplin." Works by J.C. Bach, Handel, Telemann, Couperin, Stravinsky, Joplin, Brent, Johnson, Vivaldi. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $7.50, $10.

LE MUSIQUE DES PEULHS DU SENEGAL—Court music and dance of the nomadic and sedentary Fulani kingdoms of Senegal. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx, at 8. $10.

Sunday, April 19

NATIONAL ARTS CENTRE ORCHESTRA, Helmuth Rilling conductor; Gachinger Kantorei of Stuttgart; soprano Edith Wiens, contralto Janice Taylor, tenor David Gordon, bass Andreas Schmidt, bass William Parker. Bach's *St. Matthew Passion.* Carnegie Hall at 7. $12.50–$20.

GOSPEL CONCERT—Several choral groups from the area. Program includes a gospel play. Benefit for the Gospel Blessing Center Church of Roosevelt, L.I. Weill Recital Hall at Carnegie Hall at 8:30. $12.50, $15.50.

BRIGITTE HAUDEBOURG, harpsichordist. Weill Recital Hall at Carnegie Hall, at 2.

NEW YORK TRUMPET ENSEMBLE, Edward Carroll director. "A Venetian Easter"; music of the 16th and 17th centuries, by Gabrieli, Merulo, Frescobaldi, Chilese, Grillo. Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5. $6.

EASTER VESPERS—Riverside Choir, Motet Choir, soloists, handbells; tenor John Morrison, soprano Cynthia Madison, organist John Walker. Music by Bach, Weinberger, Brahms, Stanford, Wagner, Wyton, Dupre. Riverside Church, the Drive at 122nd St. (222-5900), at 4. Offering. At 3: James R. Lawson will offer a carillon recital.

BACH VESPERS—Holy Trinity Choir, Bach Orchestra, soloists, Frederick Grimes conductor; organist Nancianne Parrella. Bach's *Easter Oratorio; Sinfonia* from Cantata 29. Holy Trinity Lutheran Church, CPW and 65th St., at 5. Offering.

DONALD MORRISON, organist/**MELVYN BROILES,** trumpeter. Festival music for Easter. St. Patrick's Cathedral, Fifth Ave. at 50th St., at 4:45. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Ivan Rolle and Friends; offering. At 7: Second Sight, a jazz group; $5. Lexington Ave. and 54th St. (935-2200).

ZEPHYR—Music for clarinet and piano. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

THE WELL-TUNED PIANO—La Monte Young 30-year retrospective series. Dia Art Foundation, 155 Mercer St. (925-8270), at 6. $14, includes tape-playback concert 4/22 at 6.

LEHMAN COLLEGE CHAMBER PLAYERS—Works by Beethoven, Tchaikovsky, others, for violin, cello, and piano. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 3. Free.

BARGEMUSIC—See 4/16. Today at 4.

Monday, April 20

I MUSICI—Handel's Concerto Grosso in F, Op. 6, No. 9; Bach's Harpsichord and Strings Concerto in g; Mozart's *Divertimento,* K. 137; Vivaldi's *The Four Seasons.* Carnegie Hall at 8. $9.

STEVE REICH AND MUSICIANS, with members of Nexus, percussion ensemble, and the Manhattan Marimba Quartet. "Composers' Showcase": Music by Reich, including the N.Y. premiere of *Six Marimbas.* Alice Tully Hall at 8. $14.

ELIZABETH KIRKPATRICK, soprano, with clarinetist David Shifrin, pianist William Huckaby. 20th-century music, by Sapieyevski (N.Y. premiere), Gottlieb, Siegmeister (world premiere of a new arrangement), Beach, Hundley, Walton, Hindemith. Weill Recital Hall at Carnegie Hall at 8. $10.

CLEVELAND QUARTET, with oboist Richard Killmer, pianist Stephen Hough. Works by Takemitsu (N.Y. premiere), Beethoven, Brahms. Metropolitan Museum at 8. $15.

A JAZZY AFFAIR—Vocalists, groups, soloists, in a benefit for the Leukemia Society of America: Roger Kellaway, Eddie Daniels, Kenny Burrell, Honi Coles and Harold Nicholas, Clark Terry, Tania Maria Quartet, others. Town Hall at 8. $22.50–$30.

WASHINGTON SQUARE CONTEMPORARY MUSIC—The Boehm Quintette. Music by Schoenberg, Pone (N.Y. premiere), Jelly Roll Morton (transcribed), Mozart-Vester, Brooks. NYU University Theater, 35 W. 4th St. (598-3431), at 8. $5.

PAT IRWIN—"Music Dances," works being performed live for the first time; featuring Irwin's new seven-member ensemble. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

YURI VODOVOZ, violinist/**JOSEPH SEIGER,** pianist. Music by Vitali, Wieniawski, Bizet, Saint-Saens. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CORELLI CHAMBER PLAYERS—Citicorp Center Market, Lexington Ave. and 54th St., at 5:30. Free.

INFUSION, contemporary-chamber-music ensemble. Works by Gottlieb (N.Y. premiere), Coleman, Zummo, Consoli. Bargemusic, Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $8.

QUEENS COLLEGE PERCUSSION ENSEMBLE, Raymond Des Roches director. Rathaus, LIE and Kissena Blvd. Flushing, at 12:30. Free.

Tuesday, April 21

PHILADELPHIA ORCHESTRA, Herbert Blomstedt conduc tor; cellist Lynn Harrell. Piston's *Toccata;* Dvorak' Cello Concerto Op 104; Nielsen's Symphony No. 6 "Sinfonia semplice." Carnegie Hall at 8. $12–$34.

NEW YORK CITY SYMPHONY, David Eaton conductor; so prano Jamie Louise Baer. Barber's *Second Essay for O chestra;* Kevin Pickard's Song Cycle for Soprano an Orchestra (world premiere); Tchaikovsky's Sympho ny No. 4. Alice Tully Hall at 8. $15.

NEW YORK PHILHARMONIC—See 4/16. At tonight's pe formance, the Creo Society will present Leonar Bernstein with the 1987 Albert Schweitzer Mus Award.

AURORA, with soprano Ann Monoyios. "Northern D lights": Scandinavian Baroque works by Buxtehud Roman, Berlin; cantatas by Telemann. Merkin Co cert Hall at 9. $10.

JUDITH KELLOCK, soprano (N.Y. debut recital), with pi nist Martin Amlin. Works by Schumann, Aml (N.Y. premiere), Barber, Faure, Mozart. Weill Recit Hall at Carnegie Hall, at 8. $8.

STONY BROOK CONTEMPORARY CHAMBER PLAYER Raymond Des Roches and Gilbert Kalish directo Works by Arel, Lessard, Tower, Wuorinen, Rzews Takemitsu. Symphony Space at 8. $6.

EMPIRE BRASS QUINTET—Mannes College of Mus 150 W. 85th St. (580-0210), at 1. Free.

AKIKO OHASHI, pianist-harpsichordist, with flutist M chael Laderman, guitarist William Anderson. Mu of Bach, Ponce, Kupferman, Poulenc, Chopin, M tin. Third Street Music School, 235 E. 11th St. (7 3240), at 8. Free.

PAT IRWIN—See 4/20.

IAN TRACEY, organist. Works by Couperin, Daq Bach, Pierne, Nevin, Bonnet. Trinity Church, Bro way and Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Final performance the season. 4/13 at 8: Saint-Saens's *Samson et Da* Fournet conducting; Horne, Vickers, Quilico, C Macurdy. 4/14 at 6:30: Wagner's *Parsifal,* Levine

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ducting; Troyanos, Jenkins, Clark, Sotin, McIntyre, Berberian. 4/15 at 8: Puccini's *La Boheme,* Rudel conducting; R. Alexander, Daniels, O'Neill, Schexnayder, Hartiman, Robbins, Berberian. 4/16 at 8: Poulenc's *Dialogues of the Carmelites,* Rosenthal conducting; Ewing, Norman, Norden, Crespin, Amara, Kuebler, Courtney, Kraft. 4/17 at 6:30: *Parsifal;* same as 4/14, except Estes for Clark. 4/18 at 2: *Samson et Dalila*; same as 4/13 (broadcast on WQXR). 4/18 at 8: *La Boheme;* same as 4/15, except Cole for O'Neill.

Other

THE GRAND DUKE, by Gilbert and Sullivan. Blue Hill Troupe, Charles Dodsley Walker conductor. Hunter College Playhouse, Lexington Ave. and 68th St. (831-1383). 4/13, 14, 15 at 8; 4/16, 17 at 7:30; 4/18 at 2 and 8. Benefit for Prep for Prep (831-1383). $7–$40.

TRIAL BY JURY/THE SORCERER—The New York Gilbert and Sullivan Players in a double bill. Symphony Space. 4/17 at 8; 4/18 at 3 and 8; 4/19 at 4. $15–$25.

LA ZARZUELA—A new revue, featuring over 30 songs from Spanish zarzuelas. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). 4/17 at 8, 4/18 at 3 and 8; 4/19 at 4. $16.

THE MIKADO—Through 4/26. See Theater, page 98.

SOUTH PACIFIC—New York City Opera. See page 98.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—4/20–6/13. Tickets, $9–$70. New York premiere of a new production of *The Sleeping Beauty,* by Kenneth MacMillan after Petipa: 4/20 at 7:30 (gala benefit; 477-3030); also 4/21 at 8, 4/22 at 2 and 8; 4/23, 24 at 8; 4/25 at 2 and 8.

Paul Taylor Dance Company

CITY CENTER THEATER—4/21–5/17. 4/21 at 7, 4/24 at 8: *Esplanade, Profiles, Aureole, Syzygy* (premiere), music by Donald York. 4/22 at 8, 4/26 at 3: *Arden Court; Faun Variations* (premiere), by Douglas Wright, music by Ravel; *Private Domain; A Musical Offering.* 4/23 at 8: *Roses; Diary of a Fly* (premiere), by Kenneth Tosti, music by Bartok; *Dust; Airs.* 4/25 at 8: *Ab Ovo Usque ad Mala (from Soup to Nuts); Paean* (premiere), by Christopher Gillis, music by Mozart; *Polaris, Mercuric Tidings.*

Other

ACANTHUS BALLET—The Field at Pineapple, 599 Broadway, at Houston St. (966-3717). 4/17 at 9; 4/18, 19 at 8. $7.

BILL CRATTY DANCE THEATRE—Three premieres: *Going Bananas,* music by Peter Zummo, with musicians from Africa's Ivory Coast; *Andante Favori,* music by Beethoven; *Muggsy,* music by Muggsy Spanier's Ragtime Band; also *Salome*, to music by Galt MacDermot. 92nd Street Y. 4/16 at 7:30; 4/18 at 8; 4/19 at 3. $8.50–$12.50.

DOUGLAS DUNN & DANCERS—A new work, comprising three duets. Douglas Dunn Studio, 541 Broadway (924-0077). 4/21–26, at 8:30. $8.

ENZO COSIMI AND THEATER OCCHESC—U.S. premiere of . . . *Acque (Waters),* an evening-length work. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/16–18 at 8; 4/19 at 3. $8.

FAR EAST JAZZ DANCE COMPANY—With East of the Sun Orchestra. Jazz Center of New York, 380 Lafayette St. (505-5660). 4/17, 18 at 9. $10.

JANE COMFORT DANCE COMPANY—N.Y. premiere of *Let's Just Settle Back and Think General Thoughts,* a work that includes "electronically distorted voice and shredded language." P.S. 122, 150 First Ave. at 9th St. (477-5288). 4/17–19, 4/24–26 at 9. $8.

LE MUSIQUE DES PEULHS DU SENEGAL—See Concerts above, for 4/18.

NIGHTINGALE-BAMFORD SCHOOL SPRING DANCE CONCERT—Modern and jazz dance, performed by high-school students. The choreographers are Lib de Nure and some of the students; music, by Melinda Haas, will be performed by the composer. Symphony Space. 4/20 at 8. Free.

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B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: garlic bread with gorgonzola, fresh pasta, grilled seafood, scampi Giorgio, tirami su. Res. sug. Open for L and D daily 11:30 a.m.–midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. *noon*–4. D daily 5:30–*midnight*. **(M)** **AE, CB, DC.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, chili, soup. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. 10–6. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, blackened shrimp, bay scallop and shrimp pot-pie. Res. sug. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with red current and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tue.–Sat. 6–11:30. Ent. Tue.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V**

TENNESSEE MOUNTAIN—143 Spring St., at Wooste St. (431-3993). Casual. American. Spcls: Canadia baby back ribs, fried chicken, meat and vegetaria chili, frozen margaritas. Res. sug. Open Sun.–We 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Su 11:30 a.m.–4:30. **(I)** **AE, MC,**

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YANKEE CLIPPER—170 John St., bet. South a Front Sts. (344-5959). Casual. American/Contine tal. Spcls: grilled swordfish, pompano, rack of lan English mixed-grill. Res. sug. L Sun.–Fri. noon–4. Sun.–Thu. 4–10, Fri.–Sat. to 11. Private part 25–150. **(M)** **AE, CB, DC, MC,**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker (620-9622). Casual. Italian. Spcls: menu changes ly. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– one seating at 7. Closed Sun. **(M-E)** **No credit car**

CAFE CEFALU—259 W. 4th St., bet. Charles and P ry Sts. (989-7131). Casual. Italian. Spcls: homem tagliarini, agnolotti, gnocchi, veal piccata. Res. sug only 5:30–11 daily. **(I-M)**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleec St. (243-8517). Casual. Mexican. Spcls: frozen garitas, Mexican stand-off, camarones à la diabla, michangas. Br and L daily noon–5. D daily 5–3 **(I)** **MC**

CARAMBA II—684 Broadway, at 3rd St. (420-98 Casual. Mexican. Spcls: margaritas, chimichangas cados amores, combination plates. Res. sug. L noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, M**

CHARLOTTE'S CAFE—162 Christopher St. (675-7 Casual. Southwestern American. Spcls: duck fa fish of the day wrapped in corn husk, Anaheim filled with duxelles. Res. sug. D Tue.–Thu., 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sun. noo Private parties for 75. Closed Mon. **(M)** **AE, M**

DA SILVANO—260 Sixth Ave. (982-0090). C Florentine. Res. nec. L Mon.–Fri. noon–3. D M Sat. 6–11:30, Sun. 5–11. **(M)**

L COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

L FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

ARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

YLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, V.**

THAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with mari- nated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato nd lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

NAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scal- ops Hunan style. Res. sug. L daily noon–3:30. D daily :30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and bal- amic vinegar, beef Romana. Res. nec. L Mon.–Fri. oon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

N CLANCY'S—181 W. 10th St., at Seventh Ave. 42-7350). Dress opt. American/seafood. Spcls: lob- er American, swordfish grilled over mesquite. Res. ec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties r 35–40. **(M)** **AE, CB, DC, MC, V.**

CKERBOCKER—33 University Pl. (228-8490). Cas- l. American. Spcls: prime steak, shrimp Knicker- ocker, veal chop, homemade desserts. Res. sug. L on.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D ily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. om 9:30. **(M)** **AE, DC, MC, V.**

TULIPE—104 W. 13th St. (691-8860). Casual. ench. Spcls: papillote de red snapper aux légumes ndants, langue Valenciennoise. Res. nec. D only e.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

ERVIN—308 Bleecker St. (463-0730). Casual. ench. Spcls: raclette, boeuf Wellington, poached fil- of salmon with basil sauce. Res. sug. D Tue.–Thu. 0–11, Fri.–Sun. to midnight. Br Sun. noon–4. osed Mon. **(M)** **AE, MC, V.**

S HEAD—59 Christopher St. (929-0670). Casual. erican. Spcls: roast duck with green peppercorns, oin steak with stilton sauce, seafood sausage. Res. . L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D .–Thu. 5–2 a.m., Fri.–Sat. to 2:30. **(I-M)** **AE, DC, MC, V.**

E'S—97 Macdougal St. (228-9194; 674-9456). ual. Italian. Spcls: homemade pasta, osso buco alla nese, fresh fish. Res. sug. Open Mon., Wed.–Sun. n–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

IFTH—1 Fifth Ave., at 8th St. (260-3434). Cas- American. Spcls: prime sirloin, lamb and veal s, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 –4. D daily 5–midnight. 2 hr. free D parking. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

N DE ESPANA—226 Thompson St. (475-9891). al. Spanish. Spcls: assorted seafood with green, c, or egg sauces. L Sat.–Sun. noon–3. D Sun.– 5–11, Fri.–Sat. to midnight. Guitarist evenings. **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. on.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

—20 Cornelia St. (243-9579). Casual. Cuban. : whole red snapper in green sauce, roast suckling o order), Cuban pot roast. Res. sug. D Sun.–Thu. , Fri.–Sat. to midnight. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

TRATTORIA DA ALFREDO—13 Eighth Ave., at 12th St. (929-4400). Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tue. **(M)** **AE.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed swordfish with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Harpist nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley (490-8900). Jacket req. International. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. American. Spcls: fried calamari, buffalo chicken wings, 8-oz. hamburger, broiled fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: warm chicken mousse with prunes and port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9 a.m.–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11 a.m.–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M)** **AE.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

STARCHES—127 Lexington Ave., bet. 28th–29th Sts. (213-6992). Casual. Continental. Spcls: poached chicken breast with Thai peanut sauce, vermicelli with coconut curry shrimp, stuffed breast of chicken with orange sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 5:50–midnight. Private parties for 50. **(M)** **AE, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sautéed snapper fillet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, fillet of beef with goose liver, chocolate truffle cake, 4/15–5/29, asparagus festival. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel (929-1855). Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini, and garlic; shrimps, scallops, calamari with artichokes, olives, garlic, and wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri.

11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. shell steak, Dover sole with lobster beurre blanc, game in season. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. from 5. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket and tie required. American. Spcls: lobster, leek and artichoke salad with white truffle vinaigrette, roast goose fish and deep-fried cabbage, calf's liver with mustard sauce and pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. noon–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(I-M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: veal sauté 212, negimayaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10:30, Sat.–Sun. 5:30–10. Private parties for 10–45. **(M)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St. (355-1200). Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KAV KAZIAN—361 E. 49th St. (751-0416). Casual. Russian. Spcls: shishkebab, stroganoff, chicken kiev, Georgian bread. Res. sug. L daily noon–3. D daily 5–10. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. L daily 11:30 a.m.–2:30. D daily 2:30–1 a.m.**(M).** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V**

LAFAYETTE—65 E. 56th St. (832-1565). Formal French. Spcls: marbré de foie gras en gelée de poivr vert, filet de flétan au Château Chalon, aiguillettes d canard à l' Armagnac. Res. nec. L Mon.–Fri noon–2:30. D Mon.–Fri. 7–10:30. Closed Sat.–Sun **(E)** **AE, CB, DC, MC, V**

LA FORTUNA—16 E. 41st St. (685-4890). Casual Northern Italian. Spcls: broiled swordfish, osso bucc veal bolognese. Res. nec. Open for L and D Mon.–Fr noon–9:30. Private parties for 45. Closed Sat.–Su **(M)** **AE, CB, DC, MC,**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., i the Omni Berkshire Place (753-5970). Forma Cuisine courante. Spcls: lobster ravioli with truff sauce, roast loin of veal in oregano butter sauc poached halibut on spinach, celery and leeks. D dai 6–midnight. **(E)** **AE, CB, DC, MC,**

LAURENT—111 E. 56th St. (753-2729). Forma French. Spcls: turbot aux courgettes, steak au poivre l'Armagnac, seasonal game. Res. nec. L Mon.–F noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Su 5–10:30. Private parties. **(E)** **AE, CB, DC, MC,**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Fc mal. Italian. Spcls: spaghettini primavera, petto pollo Valdostana, scaloppine Castellana. Res. sug. Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC,**

LE PERIGORD—405 E. 52nd St. (755-6244). Form French. Spcls: confit de canard, mignon de ve crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC,**

LUTECE—249 E. 50th St. (752-2225). Formal. Fren Spcls: escalope de saumon à la moutarde, rognons veau au vin rouge, médaillons de veau aux moril Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. **AE, CB, D**

PALM—837 Second Ave., at 45th St. (687-2953). C ual. American. Spcls: steak, lobster. Open Mon.– noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC**

PRUNELLE—18 E. 54th St. (759-6410). Formal. Cla cal French. Spcls: canette confite, saumon à la m tarde, noisette de veau princesse. Res. nec. L Mc Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **AE, CB, DC, MC**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50 51st Sts. (753-5355). Formal. Nouvelle French. S beluga caviar beggars purses, truffle ravioli, conf duck, strudel of crabmeat. Res. nec. D Mon.– 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC**

THE RENDEZVOUS—21 E. 52nd St., in Omni B shire Place (753-5970). Dress opt. Nouvelle. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–1 S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, M**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Fo Italian. Spcls: daily game dishes. Res. nec. D Mon.–Sat. 6–2 a.m. Dancing nightly. Closed **(M)** **AE, CB,**

SCARLATTI—34 E. 52nd St. (753-2444). Jacke quired. Italian. Spcls: antipasta caldo, pappardell carciofi, pollo contadina, saltimbocca Napolitana nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–1 Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, M**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. N ern Italian/American. Spcls: shrimp Romano. buco, lobster fettuccine, fresh seafood. Res. s Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:3 5–11. Private parties for 30–150. Free D pa Closed Sun. **(M)** **AE, CB, DC, M**

SHINBASHI—280 Park Ave., on 48th St. (661- Dress opt. Japanese. Tatami and Western seatin sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thu. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th–51st Sts., in the Helmsley Palace (888-7000). Jacket req. French/Continental. Spcls: fricassée of lobster and scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15 a.m. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

GONQUIN—59 W. 44th St. (840-6800). Dress opt. Two dining rooms. Continental. Res. sug. L noon–3.) Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–:15. Late S buffet 9:30–12:30 a.m. Free D parking :30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 V. 50th St. (246-6699). Casual. American. Spcls: laine lobster gazpacho, skewer of herb soused shrimp nd scallops, fettuccine with crabmeat and asparagus ps, free-range chicken with herb mustard. B Mon.–ri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 1 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

TUNNEL—250 W. 47th St. (575-1220). Casual. ench. Spcls: noisette de veau, tripes à la mode de ien. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BETTA—321 W. 46th St. (246-9171). Formal. orthern Italian. Spcls: field salad Piemontese, agnoti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D on.–Sat. 5–midnight. Complete pre-theater D 0–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FUNDADOR—146 W. 47th St. (819-0012). Casu- Spanish. Spcls: mariscada, paella, veal Fundador. . sug. Open Mon.–Thu. noon–11, Fri.–Sat. to lnight, Sun. 1–10. Private parties for 35. **(I-M)** **AE, CB, DC, MC, V.**

MBA I—918 Eighth Ave., bet. 54th–55th Sts. 5-7910). Casual. Mexican. Spcls: margaritas, chihanga, bocados amores, combination plates. Res. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

RY CAFE—132 W. 43rd St. (398-1988). Casual. rican. Spcls: cherry smoked filet mignon with eradish sauce, spiral of salmon filet, fresh fish daikes. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar a.m. nightly. Private parties for 300. Video ent. ed Sun. **(M)** **AE, CB, DC, MC, V.**

EY O'S—33 W. 48th St. (582-7141). Casual. pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L and D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts. (586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VIEILLE AUBERGE—347 W. 46th St. (247-4284). Casual. French. Spcls: roast leg of veal, magret de canard au bay de cassis, trianon de poisson. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9, Fri.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RENE PUIOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIAN MARINO—221 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tue.–Fri. noon–3. D Tue.–Fri. 3–midnight, Sat. from 4, Sun. from 1. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUCANO—333 E. 60th St. (308-2333). Jacket and tie required. Italian. Spcls: carpaccio di salmone, penne di Kremlin, risotto con porcini. Res. nec. D Tue.–Sun. 7–midnight. Closed Mon. **(E)** **AE, DC.**

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby (535-2112). Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri. and Sat. 4:30–11:30, Sun. 4:30–10:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts. (472-3333). Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11
(M-E). **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts.
(838-7570). Casual. Italian. Spcls: tre agnolotti, pesce
del giorno no.1, vitello vitello vitello. Res. sug.
Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–
Sat. 5–midnight, Sun. to 11. Private parties for 100
(M) **AE, DC, MC, V**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512)
Casual. American. Spcls: hamburger, steak, barbecue
spare ribs, lemon pepper chicken, potato skins. Ope
Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. B
Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC,**

GRAZINGS—1690 York Ave., bet. 88th–89th St
(737-9020). Casual. American/Continental. Spcl
sautéed breast of chicken with sundried tomato an
pinoli coulis, crab avocado cakes, grilled breast of duc
with glazed kumquats and water chestnuts. Res. su
D Mon.–Sat. 5–midnight, Sun. 5–9. Br Sun. noon–
Ent. Tues, Thu.–Sat. **(M)** **AE, CB, DC, MC,**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. It
lian/Abruzzese. Spcls: capellini primavera, season
game, baby lamb in Abruzzese style. Res. nec.
Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnigh
Closed Sun. **(E)** **AE, D**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket r
quired. Swiss/French. Spcls: Jacqueline's specialties
champagne, medallions of veal with wild mushroo
sautéed rare tuna with ginger, orange, and soy butt
sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–S
6–midnight. Bar till 1 a.m. Closed Sun. **(M)**
AE, CB, DC, MC,

LE BOEUF A LA MODE—539 E. 81st St. (650-966
Dress opt. French. Spcls: sweetbreads béarnaise, duc
ling aux cerises, veal florentine. Res. sug. D only Tue
Sun. 5:30–11. Complete D. Closed Mon. **(M)**
AE, DC, M

LE CIRQUE—58 E. 65th St. (794-9292). Form
French. Spcls: pasta primavera, blanquette de
Jacques julienne, caneton rôti aux pommes sauce
ron. Res. nec. L Mon.–Sat. noon–3. D Mon.–S
6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, D**

LE REGENCE—37 E. 64th St., in the Plaza Athe
(734-9100). Jacket and tie required. French/seafo
Spcls: bar rayé en croûte crème aux fines herbes,
snapper pôelé crème au safran, saumon grillé sur
de champignons. Res. nec. B daily 7 a.m.–10 a.m
daily noon–2:30. D daily 6–10:30. **(E)**
AE, CB, DC, MC,

LION'S ROCK—316 E. 77th St. (988-3610). Cas
American/Continental. Spcls: fillet of St. Peter
crabmeat and pesto, crab ravioli with three chee
breast of chicken pecan. Res. sug. L Mon.–Fri. 11
a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m
Sun. to 3:30. Private parties. **(M)** **AE, CB,**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-69
Casual. French. Spcls: salade de volaille dijonn
moules marinière, paillard de veau grillé au basilic,
gnons de boeuf et de veau au poivre vert, burger l'
nibus. Res. sug. L and D Mon.–Sat. noon–11. Pr
parties 40–125. Pianist. Closed Sun. **(M)** **AE,**

MARIGOLD—746 Madison Ave., bet. 64th–65th
(861-8820). Casual. Continental. Spcls: chicken b
sautéed with apples and Calvados brandy s
broiled salmon with brandy sauce, old fashi
chicken potpie. Res. sug. for D. L Mon.–Sat. 1
a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br
11:30 a.m.–4. **(M)** **AE, CB, DC, M**

MAXIM'S—680 Madison Ave., at 61st St. (751-5
Formal Mon.–Fri., black tie Sat. French. Spcls:
de cailles au foie gras, salade de langoustines e
mard aux pousses d'épinards, selle d'agneau farci
crème de basilic. Res. sug. D Mon.–Sat. 6–2
Dancing Mon.–Sat. Private parties for 10–400. C
Sun. **(E)** **AE**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St. (737-2322). Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

IR. SAM'S—1265 Third Ave., at 73rd St. (517-2020). Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30 a.m.–3. D daily 5–11. Private parties for 100. Ent. **(E)** **AE, MC, V.**

IUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. American. Spcls: fried calamari, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

ICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

IERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

ZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. o 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

E POLO—840 Madison Ave., at 69th St. (535-141). Formal. French. Spcls: la tranche de foie gras rais poêlée aux artichauts, le bouquet de homard tiède u beurre de vermouth, le suprême de pintade au houx et au genièvre. Res. sug. B daily 7 a.m.–10:30 m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

RAVELLED SLEAVE—1387 Third Ave., at 79th St. 628-8814). Casual. American/Continental. Spcls: ack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Ion. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Ved. and Br. **(M)** **AE, CB, DC, MC, V.**

ENCY HOTEL—540 Park Ave., at 61st St. (759-100). Jacket required. American. Spcls: roast rack and in of lamb with herbs, grilled swordfish with citrus uit, poached bass wrapped in lettuce, seasonal game. es. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. on–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

PERT'S—1662 Third Ave., at 93rd St. (831-00). Casual. Regional American. Spcls: seafood sal-with fresh dill, scallops of veal with prosciutto and ntina cheese, grilled duck breast and leg with red pper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D n.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 30 a.m.–4, Sun. from 11 a.m. Ent. Private parties.) **AE, DC, MC, V.**

ETERSBOURG—160 E. 64th St. (486-7707). Jacket uired. Russian. Spcls: shashlyk, blini, caviar, boeuf ganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. a.m. Private parties 20–100. Russian gypsy music. sed Sun. **(M)** **AE, DC, MC, V.**

AMBROEUS—1000 Madison Ave., bet. 77th-h Sts. (570-2211). Dress opt. Northern Italian. ls: risotto alla Milanese, fettuccine primavera, gamni reali alla marinara. L daily noon–3. D Mon.– 6:30–10:30. **(M)** **AE, MC, V.**

OF THE DOVE—1110 Third Ave., at 65th St. -8080). Formal. American/Continental. Spcls: sed Norwegian salmon, roast baby pheasant with ils and caramalised onions, boneless rack of lamb. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30 a.m. –noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–10:30. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki. seafood teriyaki, tempura. Res. sug. L Mon .–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LAS DELICIAS DE ROSA MEXICANO—2330 Broadway, at 85th St. (496-9240). Casual. Regional Mexican. Res. sug. Open daily for D 5–midnight. Private parties for L. **(M)** **AE, CB, DC, MC, V.**

LEVANA—141 W. 69th St. (877-8457). Casual. Seafood/Kosher. Spcls: seafood pasta oriental, fillet of red snapper in phyllo, fillet of sole duxelle. Res. sug. D only Sun.–Thu. 5–11:30. Private parties for 50. Closed Fri.–Sat. **(M)** **AE, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th–85th Sts. (877-7777). Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey and sage. Res. sug. D only Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. Pianist Tue.–Sat. from 9. **(M)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th–68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30 a.m.–5. Ent. Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thu. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 2 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

OTHER EVENTS

CALENDAR NOTES HAVE A SPRINGY THEME, this Passover-Easter week, not at all surprisingly, with flowers, eggs, vegetables, and even barnyard animals for us to enjoy. Whether or not you join the crowds on Fifth Ave. Easter Sunday, you'll want to take in the floral displays at **Rockefeller Center's Channel Gardens** sometime during the season—weather permitting, through 4/28 . . . **Easter Selections, at the Ukrainian Institute of America,** 2 E. 79th St., features the works of Tanya Osadsa and Aka Pereyma and spotlights the traditional *pysanka,* or Easter egg, as uniquely decorated by Ukrainian craftspeople and as depicted in oils, watercolors, and pencil. You might buy some, 4/15, 16, and also on those days, watch Sofia Zielyk demonstrate her egg-decorating art, 10:30 a.m.–3. Admission is free . . . The **New York Botanical Garden,** in the Bronx, has over 800 spring flowers and Easter lilies on gorgeous display through 4/19, featuring small gardens-within-a-garden. And if you can't get up that way, be sure to see the Garden's **Hoya Crystal Orchid Festival,** at the Hoya Crystal Gallery, 450 Park Ave., at 57th St. The blooms on exhibit are just some of the many varieties grown at the Garden, including natural hybrids among the highly bred specimens. Through 4/18, 10–6 . . . And on Easter itself, in the Park Ave. lobby of the **Waldorf-Astoria,** 49th St., you can hear the men of the **West Point Glee Club** sing out, from 1:30 to 3:30 . . . **Farmers Market Jamaica,** Jamaica Ave. and 153rd St. in Queens, opens for the season 4/17, with outdoor festivities throughout the day. Produce, plants, and flowers will be brought in for sale by the farmers, and there'll be a hay wagon, petting zoo, a talking scarecrow, egg-dyeing demonstrations, and much more. After this opener, weekend hours will be 8 a.m.–6, Fri. and Sat. . . . Through 4/17, the **Staten Island Botanical Garden's Easter-plant sale** continues daily 9–5, with lilies, crocuses, hyacinths, tulips, and other blooms. At Snug Harbor (718-448-2500), 1000 Richmond Terrace.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS— Through 5/17, at Madison Square Garden (564-4400). This year's cast includes animal trainer Gunther Gebel-Williams, the Soaring Stars, Live Action Squad, acrobat Rudolph Delmonte, Harrison's Seals, a big clown contingent, and of course King Tusk. 4/13, 15, 17 at 10:30 a.m. and 2:30; 4/14, 16, 22, 24 at 2 and 7:30; 4/18, 25 at 10:30 a.m., 2:30, 7:30; 4/19, 26 at 1 and 5:30; 4/21, 29 at 7:30; 4/30 at 10:30 a.m. and 7:30 $6.50–$10.50 (children less at some).

MORE "LEAVE THE ENTERTAINING TO US" IDEAS—The **Peking Acrobats,** on a second visit here from China, will be doing their amazing thing at Lehman Center for the Performing Arts, the Bronx (960-8833), for a single performance: 4/15 at 2; $8–$12, children half-price, and there is round-trip bus service for $7. These performers use poles, chairs, ladders, and bowls as props, along with their incredible strength, grace, and timing, in their routines, which are anything but routine for the watcher . . . A happy-sounding **Festival of the Horse** over the weekend at **South Street Seaport Museum** will put on display vintage carriages, water and sanitation wagons and carts, along with other horse-drawn vehicles, mounted police, and "celebrity" items like the original "surrey with the fringe on top" from Broadway's *Oklahoma!* and a hearse from *The Godfather.* Fulton and Water Sts.; 4/17 noon–3, 4/18, 19 noon–5 . . . The 1960 in-color TV version of **Peter Pan,** starring Mary Martin and Cyril Ritchard, narrated by Lynn Fontanne, staged by Jerome Robbins and with music and lyrics by Leigh, Charlap, Styne, Comden, and Green, is being screened at the **Museum of Broadcasting,** 1 E. 53rd St. (752-4690), Tue.–Sat. at 12:30 and 2:45, also at 5:30 Tue., through 6/16. If you've never seen this gem, don't miss it on this go-round. $3, students $2, under 13 and seniors $1.50 . . . More visitors from overseas: The Belgian **De Passanten,** based in Antwerp, in *The Intrigue,* by Gie Van Den Neucker. The troupe, in its American debut, performs at RAPP Arts Center, 220 E. 4th St. (533-9585), 4/16–18 at 8. Called a visual spectacle, the work is based on an imagined meeting at the Carnival of Ostend between the painter James Ensor and the playwright Michel de Ghelderode. Tickets, $8; children, seniors, $5 . . . This event may or not be "entertainment" as such, but it's designed as fun for both runners and watchers: The **Wall Street Rat Race,** 4/15, on a 4-K course from South Street Seaport through the financial canyons, beginning at 6:30 p.m. The Carey Limousine-Road Runners-sponsored affair asks participants to wear full business dress, complete with regulation briefcase, so depending on the numbers that turn out, it could be a *different* sort of race. $7 to enter (Pier 17 pavilion, 4/13, 14, noon–7).

LITERARY LIGHTS—Small, noncommercial, independent publishers of fiction and nonfiction, poetry and photography volumes, magazines and artists' books will be out in force at the **New York Book Fair,** 4/17–19, at Columbia's Ferris Booth Hall, Broadway and 115th St. There will also be readings and children's programs, talks and folksinging, and everything's free unless you buy something. Fri. 2–8, Sat. noon–8, Sun. noon–6 . . . **Nadine Gordimer** is going to read from some of her writings about South Africa, 4/20 at 7 p.m., at Queens College's Student Union, LIE and Kissena Blvd., Flushing (718-520-7323). $2 is the asked donation . . . **Columbia: A Magazine of Poetry and Prose** is staging a benefit reading 4/16 at 8, with John Fox, Susan Minot, Mona Simpson, Henri Cole, Katha Pollitt, and Nancy Schoenberger, each of whom is a master's-degree graduate of Columbia's writing program. They'll also join in on a panel discussion after the reading, moderated by William Matthews. At the West Side Y, 5 W. 63rd St. $7, students and senior citizens $5 . . . **Howard Norman's "The Northern Lights,"** a first novel, won what anyone would call terrific reviews from many critics, and the writer will be reading from his book (Summit) 4/21 at 7:30, at Books & Co., 939 Madison, 74th–75th Sts. The book is about a boy's growing up in a remote area of Manitoba, his friendships among the Cree, and his move to Toronto. Norman's earlier writings include translations of Cree poetry . . . **Hail, Poetry,** a phrase that means something to G&S buffs, is the name of the evening at the next meeting of the Gilbert & Sullivan Society, 4/16 at 8, at CAMI Hall, 165 W. 57th St. This one will be Gilbert without Sullivan, just the words from his poetry and dramatic works, with some musical accompaniment to smile by. Admission is free.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

HAYDEN PLANETARIUM, American Museum of Natural History, CPW at 81st St. (769-5920). Sky show, "The Seven Wonders of the Universe, " narrated by Burt Lancaster; Mon.–Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. $3.75, children 2–12, $2.

TOURS

VICTORIAN BASTION: BROOKLYN HEIGHTS—A walk with Hope Cooke and the Museum of the City of New York (534-1672, ext. 236). 4/19, 11 a.m. to 3; meet at SE corner of Joralemon and Court Sts., for a look at churches, worker housing, row houses, and chapel missions. $10. Tour includes a lunch stop (buy your own).

STUYVESANT HEIGHTS HISTORIC DISTRICT—4/18 at 1, meet architectural historians Justin Ferate and John Kriskiewicz outside Utica Ave. station of the IND A train (Stuyvesant Ave. exit, east end of platform). You'll see restored town houses dating 1870–1920. Brooklyn Historical Society tour (718-624-0890). $5.

ART TOUR—4/18, a tour by the Castillo Cultural Center (505-0170), led by painter and gallery director Judy Penzer, painter Elena Borstein, and director-designer Eva Brenner. Visits will be made to the Whitney Museum's David Salle show and the exhibit "Red Sex" at Castillo. Meet at the museum, Madison Ave. and 75th St., at 1:30. $15, including a reception.

FULTON FISH MARKET—Early-morning tour lets you watch the fishmongers in action; winds up with a chowder breakfast. 4/16 at 6:45 a.m.; then first and third Thu. monthly through Oct. Meet at the South Street Seaport Museum Children's Center, 165 John St.; must reserve (669-9416). $17.

HARLEM—A tour every Sun., with Holidays in New York (765-2515—reservations necessary). Beginning at 10 a.m., you visit a church service that includes gos pel singing, then see the Studio Museum of Harlem followed by a brunch in a neighborhood restauran and a walk with a view to architecture and history $25 (including admission and brunch).

CENTRAL PARK—4/19 at 10 a.m., "For the Birds"; mee naturalist Sarah Elliott and the Park Rangers at th Loeb Boathouse, NE corner of the Lake, 74th S You'll be looking for herons, bitterns, egrets and oth shore birds (397-3091). Free.

FAMILY MATTERS—A cold-weather "inside tour" by th Lower East Side Conservancy, at the Eldridge Stre Synagogue, 12 Eldridge St. between Division and C nal St. (431-0233). Each Sun. at 1:30, reservatio necessary. "Tour" includes a walk around the o building, a dramatic presentation, music, artifacts, ph tographs, on early immigrant life. $10.

FLUSHING MEADOW PARK LAKE—Includes museum a zoo, old World's Fair grounds. 4/19, with t Shorewalkers of New York (914-632-3684 for dir tions). $3.

BROOKLYN BIRD CLUB—A search party at Jamaica B 4/18. Phone 718-622-3944 to register.

LOOK FOR WILD FOODS—New season of walks w "Wildman" Steve Brill, in the city's parks. He'll h you find black cherries and watercress, butternuts a chicken mushrooms, and more. Phone 718-291-6 for details on where to meet, any cost (most are fr what to take, and a few rules. 4/17, a bike tour to Rockaways in Queens. 4/18, Central Park. 4/19, F est Park, Queens.

THE VILLAGE EXPERIENCE—A walk in Greenwich lage with Lili Pollatos, focusing on architecture, hi ry, and trends. Sat. and Sun. at noon (334-8463).

HARLEM SPIRITUALS AND GOSPEL—(718-275-14 Gospel and Spirituals tour, every Sun. 9 a.m.–1. F dential areas, the Morris-Jumel Mansion, and a Ba church service. $25; reserve by noon Sat. Soul I and Jazz tour, Thu., Fri., and Sat., 7:30–midni $60, with dinner and drinks. Reserve 24 hours a

RADIO CITY MUSIC HALL—Backstage at the pop-m stage-show palace; tour includes a look at the litzer organ, costume department, the Grand F and the stage itself. One-hour tours depart at fre intervals daily from the main lobby; $3.95. Gr 541-9436.

URBAN PARK RANGERS—Walks and workshops, unless noted. Call borough offices for the wee lineup: Bronx, 548-7880 or 589-0096. Broo 718-287-3400. Manhattan, 397-3091. Queens, 699-4204. Staten Island, 718-442-1304.

LINCOLN CENTER—A first-hand look at the world let, opera, theater, music. Frequent tours leave the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

UTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. City walks: 4/18, 4 miles in Brooklyn's Prospect Park; meet at 10 a.m., outside Grand Army Plaza IRT station; $1 (718-338-7927, nights before 10).

RBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. Nearby walks: 4/18, meet at 10 a.m. for a 1½-hour beach trek around the tip of the Rockaway peninsula; 718-338-3799 for directions; $1. 4/19, walk the old tracks of the NYC R.R. Putnam Branch, Van Cortlandt Park and Tibbetts Brook Park; register: 718-274-0407.

SPORTS

SEBALL—Yankees: Yankee Stadium, Bronx (293-000). 4/17 at 7:30 and 4/18, 4/19 at 1:30 vs. Kansas City; 4/20–22 at 7:30 vs. Detroit. $8.50, $10.

SKETBALL—Knicks: Madison Square Garden (564-400). 4/17 at 8:30: vs. Washington. $8–$20. **Nets:** yrne Meadowlands Arena, East Rutherford, N.J. 201-935-8888). 4/18 at 7:30: vs. Indiana. $6–$15.

RSE RACING—Aqueduct for the fall-winter meeting, hrough 5/31 (718-641-4700). Daily except Tue.; ost time, 12:30. $2, $5. Featured: 4/17, Excelsior andicap; 4/18, Wood Memorial Invitational.

CHILDREN

DCCHIO—A musical production of the classic tale performed by The Once Upon a Time Theater Co. 4/15 11 a.m. and 1:30. Queens County Farm Museum, 3-50 Little Neck Pkwy., Floral Park, Queens (718-47-FARM). $3.

DREN'S CONCERT—Songwriter and performer, Bar- Lewis Polisar, will sing songs dealing with chilen's problems. 4/16 at 2. Kings Bay YM-YWHA, 95 Nostrand Ave., corner of Avenue V, Brooklyn 18-648-7703). $5; adults, $6.

W WHITE—A musical version of this fairy tale by the ingerbread Players and Jack. 4/18 at 11 a.m. and 2. olden Center for the Performing Arts, Queens Colge, LIE and Kissena Blvd., Flushing, Queens (718-3-8080). $3.50, $4.50.

OKLYN PHILHARMONIC'S FAMILY/COMMUNITY CON-RT, Tania Leon, conductor, presents a program of usic by Hispanic-American composers. 4/18 at 2. ooklyn Academy of Music, 30 Lafayette Ave., ooklyn (718-636-4120). $3; adults, $5.

EGEND OF THE GOLDEN COFFEE BEAN—A musical ed on stories of the Mayas. 4/20 at 1 and 3. Ameri- Museum of Natural History, Kaufman Theater, Floor, CPW at 79th St. (769-5315). Donation.

MAGIC FLUTE—Children's adaptation of Mozart's y-tale masterpiece. 4/16 and 4/18 at 12:30 and 3; 3–15 at 3; 4/17 at 12:30. The Vineyard Theatre, E. 26th St. (683-0696). $6.

OM'S DREAM—An operatic version of Shakere's *Midsummer Night's Dream,* featuring fairies, olity, fantasy, and fun. Every Sat., through 5/16 at d 3:30; also, 5/10, 5/17 at 3:30 only (mothers -price, on Mother's Day, 5/10). Hartley House atre, 413 W. 46th St. (666-1716). $4; adults, $5.

TIME—Listen to storyteller Idalee Alderson and enjoy milk and cookies. Every Sat. at 11 a.m.: son Street Papers, 234 Third Ave. between -20th Sts. (529-9748). Free.

T FESTIVAL—*Pinocchio,* a hand and rod puppet by Puppets Unlimted, 4/14 at 1:30; *The Wind in Willows,* also performed by Puppets Unlimited, at 1:30; *Fanfare,* a variety show with hand and uppets, performed by Pegasus Productions, 4/16 30; *A Puppet Carnival,* performed by the Ginger- Players, 4/17 at 1:30. Each performance, $3; wed by a "Please Touch" exhibition, in which ren can handle antiques; $2. Museum of the City ew York, Fifth Ave. at 103rd St. (534-167[illegible]).

PLAYHOUSE—*The Patchwork Girl of Oz,* perd by the Puppetworks. 4/20–21 at 11 a.m. and , *Banjo and Balloons,* with balloon artist, Allynn n. 4/22–24 at 11 a.m. and 1. Murphy Center at lt Green, 555 E. 90th St. (879-3316). $3.

CINDERELLA—A musical, by the Papageno Puppet Theater, through 5/31. Sat. and Sun. at noon. Party Center, 131 W. 72nd St. (874-3297). $3.50 (reserve).

STORY HOUR—Eeyore's Bookstore East, Madison Ave. at 81st St. (988-3404). Every Sun. at 12:30. Also at Eeyore's Bookstore West, 2212 Broadway between 78th–79th Sts. (362-0634). Sun. at 11 a.m. Free.

LONG RUNNERS—Mostly Magic: A magic show with Johnny Ace Palmer and Imam, every Sat. at 2. 55 Carmine St., off Sixth Ave. and Bleecker St. (924-1472). $7.50 . . . **13th Street Repertory Company:** *Rumple Who?,* Sat. and Sun. at 1; *The Snow White Show,* Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3 . . . **The Little People's Theater Company:** *Little Red Riding Hood* at 1:30, and *Sleeping Beauty* at 3, Sat. and Sun. through 6/21. 39 Grove St. (765-9540). $5 . . . **Off Center Theatre:** *Little Red Riding Hood* at 10:30 a.m., and *Beauty and the Beast* at 12:30 p.m., Tue.–Thu., 4/14–4/30. 436 W. 18th St. (929-8299). $3.75.

CITY OF NEW YORK PARKS AND RECREATION—Marionette Theatre: 79th St. and West Drive, Central Park (988-9093). *Aladdin,* Sat., noon and 3. $2 . . . **Heckscher Puppet House:** North of Seventh Ave. and CPS, Central Park (397-3089). *The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and noon. $2 . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 4/18 at 1: "Insect Safari"—Ages, 5–11, can investigate the underground world of minbeasts. Free; 4/19 at 2 and 3: "Baroque to Folk"—All ages can enjoy the Taublieb Duo, playing flute and guitar. Free . . . **Great Lawn:** 4/18 at noon: "Easter Egg Roll"—Ages 6–13 can enjoy this annual Easter event (rain date, 4/25) . . . **The Dairy:** 64th St., mid-Park, (397-3156). 4/18 at 1:30: "Milliner's Magic"—Ages 5–11 can make a hat to celebrate spring (must reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 4/15 at 2, "Animal Show"—Meet Theo Powell and his animal friends; 4/16 at 2: "The Captain Dan and Conrad Show"—A program of ventriloquism, magic, and participation. Both programs at **Jefferson Market** branch, 425 Ave. of the Americas (243-4334) . . . 4/15 at 3: "The Poetry Project"—A poetry and drawing workshop for ages 6–12 at **Donnell Library Center,** Central Children's Room, 20 W. 53rd St. (621-0618) . . . 4/16 at 3: "Magic Show"—Lou the Magnificent performs tricks for ages 4–12 at **Webster** branch, 1465 York Ave. (288-5049) . . . 4/18 at 10:30 a.m.: "Meet the Author"—Author Amy Hest will read selections from her books at **96th Street** branch, 112 E. 96th St. (289-0908) . . . 4/20, 4/27 at 3:30: "Make a Mask of Your Face"—Josefina Monter presents a workshop for ages, 4–10; also 4/21 at 3:30: "Songs Say So Much"—A sing-a-long for ages 4–8 with Jeff Sorg. Both programs at **Epiphany** branch, 228 E. 23rd St. (679-2645) . . . **Bronx:** 4/14 at 10:30 a.m., "The Town Mouse and the Country Mouse"—A puppet show for ages 3–7 at **Mott Haven** branch, 321 E. 140th St. (665-4878) . . . 4/18 at 2: "Family Program"—Folk songs from Puerto Rico and Latin America will be performed by Sandra Roldan at **Francis Martin** branch, 2150 University Ave. (295-5287) . . . 4/21 at 4: "Crotona's Critters"—Program about animals found in city parks at **Melrose** branch, 910 Morris Ave. (588-0110) . . . **Staten Island:** 4/15 at 2:30, "The Winnie Wilson Puppet Players"—A musical variety marionette extravaganza for ages 4–12 at **Stapleton** branch, 132 Canal St. (718-727-0427). Pre-registration required for most programs; all programs are subject to change.

SPECIAL EXHIBITS—Solomon R. Guggenheim Museum: Through 4/26: "A Year With Children," an exhibit of artwork and writing by approximately 2,000 New York metropolitan area public school children. Over 250 projects will be presented including jewelry, sculpture, videos, photography, performance art, essays, poems, and plays. Hours: Tue. 11 a.m.–8, Wed.- Sun. 11 a.m.–5. Fifth Ave. at 89th St. (360-3500). $3.50, students and seniors $2.; free Tue. 5–9. . . **New York Public Library at Lincoln Center:** Through 5/2: "Art Behind the Scenes," an array of theatrical props, costumes, life-size puppets, and masks created for film, opera, and Broadway productions. Highlights include: Four African Muppet characters used in *The Muppet Show Special;* a horse mask from the play *Equus;* a giant peanut used in commercials; a six-foot creature from the film *Dark Crystal;* and oversized birds from the play *Alice in Wonderland.* Hours: Mon.–Thu. 10 a.m.–8; Tue. 10 a.m.–7; Wed. and Fri. noon–6; Sat. 10 a.m.–6. Tours will be given on Sat., Main Gallery,111 Amsterdam Ave. (870-1630). Free.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment, with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

SOUTH STREET SEAPORT MUSEUM—Fulton and Water Sts. (669-9400). "The Practical Sailor"—4/18, 10 a.m.–11:30 a.m.: Make a barometer and explore navigational tools. $5. Through April: "Boys at Sea—Life Aboard the Schoolship St. Mary's." Children can climb into a hammock, taste hard tack, learn ropework skills, and talk to a 19th-century first mate. Hours: 10 a.m.–5 daily. Adults $4; seniors $3; and children $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. 4/18: "Here and There—Cities." Weekend activities include films and drawing classes. Gallery adventure (includes sketching and hands-on-project), Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 1 and 3, Uris Auditorium; slide talk–gallery hunt, Sun. at 1 and 3, Uris Conference Room; drawing for ages 9 and above, Sun. 1:30–3 (Uris Center). Free. Closed for Easter, 4/19.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 4/18 at 1:30 and 3: "Silly Tilly's Marionettes"—Performed by award-winning puppeteer Rod Young; also 4/18 at 1:30 and 3: "Shoe Box Theatre"—Create a stage out of a shoe box and then make your own props and puppets. Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2. Closed for Easter, 4/19.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 4/20 at 2: "Happiness Is . . . Music of Peanuts"—Enjoy excerpts from the musical *You're a Good Man Charlie Brown,* by the Brooklyn Children's Museum Theatre. Also through 5/17: "Charlie Brown in Brooklyn: The Graphic Art of Charles Schulz"—A major retrospective exhibition to commemorate the 35th anniversary of "Peanuts." Over 100 original drawings and pencil sketches from 1950–1984; memorabilia including a Snoopy pin transported to the moon by astronauts; a videotape consisting of a number of clips from films and television. Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

BRONX ZOO—Fordham Rd. and Bronx River Pkwy., Bronx (367-1010). Children's Zoo—Participatory exhibits: Child-sized heron nests, snail shells, and a spider web; children can enter a prairie-dog colony via a plexiglass tube and slide down a hollow tree; also a domestic-animal area where children can feed and pet animals. 75 cents; adults, $1 (in addition to regular admission price). Hours: Mon.–Sat., 10 a.m.–5; Sun. and holidays, 10 a.m.–5:30. Admission: Tue.–Thu., donation. Fri.–Mon., children, $1.50; adults, $3.75.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). 4/19 at 1 and 3: "City Printout-Panorama of New York"—Printers of all ages can illustrate a New York City theme by using the process of mono-printing. 50¢. Hours: Tue.–Fri. 10–5; Sat.– Sun. noon–5:30.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Special Storytelling Programs—4/13 at 1 and 3: "The Mask Man"—Artist Robert Faust will use masks and sculptures to create original characters; 4/14 at 1 and 3: Deborah Rothrock will combine music, dance, and drama for a special storytelling program; 4/15 at 1 and 3: Southern storyteller, Billy Ballou, will entertain with Appalachian tales; 4/16 at 1 and 3: Marcia Lane will teach cultures and language through folktales, music, and mime; 4/17 at 1 and 3: Storyteller, Elizabeth Goldfarb, will entertain children ages five and older; 4/20 at 1 and 3: Heather Forest brings her one-woman show of songs, dance, and mime to ages five and above; 4/21 at 1 and 3: Jonathan the Storyteller will close the holiday program with exciting tales. Also 4/18 at 1: "Geodesic Domes"—Participants will construct their own domes using toothpicks and marshmallows (reservations are required for all programs). Hours: Wed.–Fri. 2–5, Sat.–Sun. 11 a.m.–5. $2. Closed for Easter, 4/19.

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 4/15: Joe Costello Trio. 4/16: Gib Veconi Trio. 4/17: Mary LaRose Trio. 4/18: Jan Leder Trio. 4/19: Jesse Junior Trio. 4/20: John Meyers Trio. 4/21: Walt Weiskopf Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 4/15: The Magnetics; Not The Gabors; Equator; Way Out West. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/19: Nancy Wilson, Tue.–Sun. at 9 and 11:30, with an extra show Fri.–Sat. at 1:30 a.m. 4/20: Bob Mintzer All Star Big Band. 4/21–26: Sarah Vaughan. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). 4/15–18: Big Jim McNeeley with Rufus Reid. 4/19: Danny Moore Trio with Harold Mabern and Jamil Nasser. 4/20: Mike Longo and Ben Brown. 4/21–25: Roger Kellaway with Russell George. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 4/19: Johnny Griffin Quartet, Tue.–Thu. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 4/20: Bucky and John Pizzarelli Jr. 4/21–25: Clark Terry Quintet. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/16: Comedy night with Howard Feller, Michael Wolff, Steve Sashen, Nancy Shane, and Bret Butler. 4/18: Maureen Fitzpatrick and Mary Coogan. 4/25: Jerry O'Sullivan, John Whelan, and Mark Simos. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/19: Ron Carter Quintet. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. 4/20: Les Paul Trio. 4/21–26: Toots Thielemans' Quartet. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St. (888-1633). Restaurant-bar. Through 4/18 at 8:30: Maggie Med Reed. 4/17,18 at 11: Harriett Conrad. **AE.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 4/18: Armen Donelian. 4/21–25: Hal Schaefer. **Upstairs:** 4/17 at 8: The High Heeled Women; followed by David Raleigh with Peter Valentine; and the Mario Cantone Comedy Show at midnight. 4/18 at 8: *Performance Hell,* vaudeville cabaret; followed by Cabaret with singer Tina Fabrique and stand up comedians at 9:30; 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 4/15–18, from 10–3 a.m.: Singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Sun. 5–10: Singer Stan Edwards with Larry Intorella, followed by singer-pianist Brooks Kerr with Eric Lemon, from 10–3 a.m. Mon. 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 4/15, 22: Dave Lalama. 4/16: Andy Stein Trio with Ken Peplowski. 4/17: Richard Rodney Bennett. 4/18: Judy Barnett Trio. 4/20: Andy Tuck. 4/21: Joe Derise with John Dooley. Music Wed.–Thu. from 8, Fri.–Sat. from 9, Mon.–Tue. from 7:30. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 4/18: Pianist John Bunch with Jay Leonhart on bass. 4/21–25: Pianist Bill Mays with John Goldsby on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 4/18: Blues singer Joe Williams, Tue.–Sat. at 9 and 11. 4/21–5/16: Singer Dory Previn. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 4/17–18: Jack McDuff. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St. (517-2020). 4/15: Shavonne Rhodes. 4/16: Joanne Sephine. 4/17: Harvey Granat. 4/18: 1st Anniversary Party. 4/21: Meg Flather. 4/22: Olivia Ward. **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Mon.: Singer-pianist Rudy Roberson. Tue.–Sat.: Singer-pianist Danny Nye. Music from 7. **AE, DC, MC, V.**

POSITANO—250 Park Ave. South. (777-6211). Italian restaurant. Through 4/17: The Kenny Barron Trio. 4/20–24: The Ronnell Bright Trio. Shows at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed., Stan Rubin's Dixieland. Thurs., Peter Compo Trio. Fri., David Ostwald's Gully Low Jazz. Sat., the Bob Cantwell Band. Sun. and Mon., Howie Wyeth barrelhouse piano. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (228-8888). Dance to the Big Beat. 4/16,17: The Stranglers. 4/18: The Dead Boys. 4/24: The Mission UK. 4/25: Oingo Boingo. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 4/19, 21–26: Art Farmer and Benny Golson Jazztet featuring Curtis Fuller. 4/20: Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 4/18: Singer Peggi Blu, Tue.–Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. 4/23–25: The Persuaders. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). Shows from 9. 4/15: Chill Faction; Joy Askew. 4/16, Minor Characters; Offbeats. 4/17: Buster Poindexter and the Banshees of Blue. 4/18: The Cynics: The Blacklight Chameleons: The Cellar Dwellers. 4/19: Marked Deck with Rocky Jr.; The Fugitives. 4/20: JJ Jumpers; The Deed. 4/21: The Almanac Singers; Ross Owens. **No credit cards.**

VILLAGE CORNER—142 Bleecker St. (473-9762). 4/15, 16: Jim Roberts. 4/17, 18: Lance Hayward alternating with Jim Roberts. 4/19–21: Lance Hayward. Music Sun.–Thu. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 4/20: El Gran Combo with Grupo Niche and guest soloist Arthur Blythe. Shows at 9:30 and 11:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255
4037). Through 4/19: Tony Williams Quintet. 4/20
Mel Lewis Big Band. 4/21–26: Tommy Flanaga
Trio featuring George Mraz and Al Foster. Shows a
10, 11:30, and 1 a.m. **No credit card**

THE WEST END—2911 Broadway (666-9160)
4/15–19, Irene Reid and Company. 4/20: Comed
night with m.c. Steve Solis. 4/22–26: "Big Nick
Nicholas and his Group. Jazz, Tue.–Sun. from 9.
MC,

ZINNO—126 W. 13th St. (924-5182). Italian restaura
with music daily at 8. Through 4/18: Pianist Ray Br
ant with Jimmy Rowser on bass. 4/19: Guitarist Ge
Bertoncini with Michael Moore on bass. 4/20–25: P
anist Dr. Lonnie Smith with Joe Beck on guitar.
AE, MC,

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-166
Texas-style bar, with continuous country-and-weste
entertainment. Mon.–Thu. 11:30 a.m.–3 a.m., F
11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.
4/15: Lucky 7; Persian Gulf; Charley Karp and T
Namedroppers. 4/16: Rick Danko and Paul Butt
field. 4/17: Fat City. 4/18: Johnny Payche
4/22,23, Albert King. **AE, CB, DC, MC,**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th S
(751-5470). Country-music hangout.
AE, DC, MC,

COMEDY/MAGIC

**CAROLINE'S ON 8TH—332 Eighth Ave., bet. 26t
27th Sts.** (924-3499). Restaurant with comedy sho
case every Wed.–Thu. at 9, Fri.–Sat. at 9 and 11:
Through 4/19: Comedian Sinbad. **AE, MC,**

CATCH A RISING STAR—1487 First Ave. (794-19
Continuous entertainment by comics and singers,
en nights a week, with steadies Larry Amoros, G
Lazer, and Adrianne Tolsch.

COMIC STRIP—1568 Second Ave., bet. 81st–82nd
(861-9386). Showcase for stand-up comics and si
ers. Sun.–Thu. the fun starts at 9, Fri. at 9 and n
night, Sat. at 8:30 and midnight. **AE, MC**

DANGERFIELD'S—1118 First Ave. (593-16
Through 4/19: Comedians Fred Greenlee,
Egan, Steve Rizzo, Mike Little, Jeff De Hart, Da
Curtis, and Hiram Kasten, Sun.–Thu. at 9:15, Fri.
and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 4/20
Wayne Cotter, Al Romero, Mike Egan, Fred Gr
lee, Danny Curtis, Hiram Kasten.
AE, CB, DC, M

GOODTIMES—449 Third Ave., at 31st St. (686-4
Full menu, comics, singers and impressionists,
Mon.–Sat. **AE, M**

IMPROVISATION—358 W. 44th St. (765-8268). C
and singers seven nights a week, with regulars
Cantone, Jeffrey Essmann, Ron Darian, and A
Scott, Sun.–Thu. 8–4 a.m., Fri. at 8 and midnig
at 8, 10:30, and 12:40 a.m.

MONKEY BAR—60 E. 54th St., in the Elysee
(753-1066). Mon.–Sat.from 5:30–7:30: Pianist
ny Andrews. Wed.–Sat.: Two shows, first sh
9:30, featuring Mel Martin, Lynn De Vore and
lo Dior. Closed Sun. **AE, CB, DC, M**

MOSTLY MAGIC—55 Carmine St. (924-1472).
club-theater featuring magic and comedy. 4/1
gician Imam and comedian Terry Day. 4/16:
cian Torkova and Terry Day. 4/17–18: Ma
Johnny Ace Palmer and comedian Kent Kasper.
Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 an
AE,

TAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/19: Maxine Lapidus, Milt Abel and Fred Greenlee, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9:30 and midnight. 4/21–26: Rich Ceisler, Liz Winstead, Steve Trilling. **AE, MC, V.**

DISCO/DANCING

MMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing, nightly, except Sun., from 10. Through 5/2, Mike Cerratti Trio alternating with singer-pianist Tommy Furtado. **AE, CB, DC.**

AXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

IVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., nd Sat. from 10–4 a.m. **AE.**

GINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, vith a lively disco from 10:30. **AE, CB, DC, MC, V.**

SELAND—239 W. 52nd St. (247-0200). The newly enovated ballroom features a 700-seat restaurant-bar, nd is open for dancing Thu.–Sun. from 2:30. hrough 5/3: The Don Glasser Orchestra alternates vith the Emilio Reyes Orchestra. **AE, V.**

.B.'S—204 Varick St. (243-4940). A club-restaunt-bar featuring the live music of Brazil, Africa, and e Caribbean. 4/15,16: Baba Olatunji. 4/17,18: Lormil Machado and Sarava Bahia Band. 4/21: Mario oledo and Choros de Brazil. 4/22, 23: Eddie Palieri. **AE, CB, DC, MC, V.**

CABARET

BALLROOM—253 W. 28th St. (244-3005). Blosm Dearie's Concerts, Wed.–Sat. at 6:30. . . hrough 5/2: Charles Pierce, the legendary master/istress of disguise, Tue.–Thu. at 9, Fri.–Sat. at 9 and . **AE, MC, V.**

VERSAILLES—151 E. 50th St. (753-3884). Pala-l cabaret-restaurant with a new revue, *Flying High* 7, featuring showgirls, acrobatic dancers, singer nette Colin, and French pickpocket-magician Pa-c Querrot; shows nightly at 9 and 11. Singer-pianist rl Zimmerman entertains in the lounge, Mon.–Fri. m 5–7:30. **AE, CB, DC.**

PENDALES—1110 First Ave., at 61st St. (935-60). *Welcome To Your Fantasy*, a new revue written Steve Merritt, starring Michael Rapp, Gary Goldn, Jonathan Hagan, Scott Marlowe, Eddie Prevot, l John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

EX—55 Grove St. (255-5438). Cabaret–piano bar. *ersuite - songs of experience*, a new musical featuring udine Cassan-Jellison, Joy Franz, John Jellison and eph Neal, Sat. at 5 and 7:30, Sun. at 3 and 5:30, n. at 7:30, Tue. at 7:30 and 10. **No credit cards.**

INGER MAN—51 W. 64th St. (399-2358). **The k Room:** Singer-pianist George Young plays 1.–Sat. 9–midnight. **AE, CB, DC, MC, V.**

LLMAN'S—49 W. 44th St. (764-8930). The new urant-cabaret. 4/15,22: Judy Kreston and David n. 4/16: Bob Stewart. 4/18: Barbara Lea with pia-Wes McAfee. 4/19: Molly Scates with Wes McA-4/20,21: *Thanks For The Memory* ... the songs of h Rainger with David Berk, Loria Parker and garet Wright. Two shows Mon.–Sat. at 9 and 11, at 6 and 8. **CB, DC, MC.**

N'S—158 W. 72nd St. (595-7400). Continental urant. *Forbidden Broadway*, a musical comedy re-by Gerard Alessandrini starring Ron Bohmer, Mitchell, Roxie Lucas, Barbara Walsh, and Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at and 11:30. **AE, CB, DC, MC, V.**

E—149 E. 57th St. (935-0244). 4/15: Partners: nd Anne. 4/16: Deborah Vogel. 4/17,18: Stan nce. 4/20: No Strings Attached. 4/21: Michael Shows at 8, with an extra show on Fri. at 11. **AE, MC, V.**

THE GATE—at the Village Gate, Bleecker and npson Sts. (475-5120). *Beehive,* musical revue ry Gallagher, featuring Pattie Darcy, B. J. Jef-, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 4/18: Singer Margaret Whiting performs *It Might as Well Be Spring,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 6/22: Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tue.–Sat. at 9:45. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HILTON—53rd St. and Sixth Ave. (586-7000). **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat.–Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon.–Tue. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thu. 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Bern plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Through 4/20: The Eddie Moore Jazz Trio, every Tue.–Sat. from 9–1 a.m., plus pianist Al Foster, nightly 5:30–8:30. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Tony Terini Trio Tue.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun.–Mon. 6–10, Tue.–Wed. 8:30–12:30 a.m. Barbara Rose plays Thu.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the big band sound of the Bourbon Street Jass Band, every Sat. from 7. Singer-pianist Bob Wetherbee plays Broadway show tunes, Mon.–Fri. from 5:30. **AE, CB, DC, MC, V.**

UN PLAZA—1 United Nations Plaza, at 44th St. (702-5014). **Ambassador Grill:** Singer-pianist Chris Barrett plays American classics, Porter to Sondheim, and Gershwin to Berlin. Three sets nightly Tue.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/15,22 at 8:30: Sally-Jane Heit. 4/19 at 8:30: "Bradshaw Smith Sings Cole Porter." **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring pianist-vibraphonist Al Mantas with singer-guitarist Jon Luks, Wed.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO
HIGHLIGHTS

Wed., April 15

3:00/WNCN—Brahms: Piano Trio No. 3 in c, Op. 101; **Mayr:** Cto. for Piano No. 1 in C.

WNYC—The music of Silvestre Revueltas.

4:00/WQXR-AM/FM—Haydn: Trumpet Cto. in E-Flat; **Schumann:** Spanish Love Songs.

5:00/WNCN—Ysaye: *Chant d'hiver* for Violin and Orch., Op. 15; **Gebauer:** Bassoon Trio in B-Flat, Op. 33, No. 3.

6:00/WNCN—Handel: Cto. for Organ No. 3 in g, Op. 4, No. 3.

7:00/WQXR-AM/FM—Grainger: Fantasy on Gershwin's *Porgy and Bess.*

8:00/WNCN—Tchaikovsky: *Seasons,* Op. 37b, No. 6, "June"; **Fauré:** *Dolly,* Op. 56: Suite.

WNYC—New Jersey Symphony Orchestra. Hugh Wolff, conductor. **Beethoven:** "Leonore" Ov. No. 3; **Rachmaninoff:** Piano Cto. No. 2.

8:05/WQXR-AM/FM—Fibich: Sym. No. 1 in F.

9:00/WNCN—Telemann: Solo for Violin and Continuo in A; **Beethoven:** Sym. No. 2 in D, Op. 36.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase."

Thu., April 16

3:00/WNCN—Tchaikovsky: *Mélodie,* Op. 42, No. 3; **Krommer:** Octet-Partita in E-Flat, Op. 69.

WNYC—Silverman: *Elephant Stripes.*

4:00/WQXR-AM/FM—Boccherini: *La Musica Notturna di Madrid;* **Kabalevsky:** *The Comedians:* Suite.

5:00/WNCN—Mendelssohn: *Songs Without Words,* Op. 85, Nos. 1–6.

6:00/WNCN—Mahler: Piano Qt. in a; **Doppler:** *Fantaisie pastoral hongroise,* Op. 26.

7:00/WQXR-AM/FM—"Concerts Plus." **Schubert:** *Rastlose Liebe;* **Mozart:** *Per Questa Bella Mano;* **Brahms:** *Liebeslieder Waltzes.*

8:00/WNYC—Chamber Music Society of Lincoln Center. **Beethoven:** Variations for Piano, Violin, and Cello; **Boccherini:** Qnt. in C.

8:05/WQXR-AM/FM—Myslivecek: Violin Cto. in D; **Nedbal:** *Simple Johnny:* Excerpts from the ballet.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Cracow Philharmonic, conducted by Krzysztof Penderecki. **Shostakovich:** Sym. 6 in b, Op. 54.

Fri., April 17

3:00/WNCN—Vaughan Williams: Partita for Double String Orch.; **Bach:** Cto. for 3 Harpsichords in C.

WNYC—"The Great Musicians." Benno Moiseiwitsch.

4:00/WQXR-AM/FM—Handel: Organ Cto. No. 4 in F, Op. 4; **Bruch:** *Romanze.*

5:00/WNCN—Mendelssohn: "Fair Melusina" Ov., Op. 32; **Vivaldi:** *Four Seasons:* "Summer," Op. 8.

6:00/WNCN—Vivaldi: Cto. for Recorder in C; **Bach:** Sonata for Flute or Violin and Harpsichord in g.

7:00/WQXR-AM/FM—Mozart: *The Marriage of Figaro:* Suite.

8:00/WNCN—Stainer: *Crucifixion* (Macurdy, Choir of Brick Church/McCoy).

WNYC—"The Opera Box: The Pride of New York." The second of three programs devoted to the career of tenor Enrico Caruso.

8:05/WQXR-AM/FM—Vejvanovsky: Sonata for Trumpet, Trombone, Violin, and Strings.

9:00/WNCN—"Bernstein on Brahms." **Brahms:** Sym. No. 2 in D, Op. 73. Simulcast with WNET-TV/Channel 13.

WNYC—Soler: Arias from *Una cosa rara;* **C.P.E. Bach:** Sinfonia No. 3 in F.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra.

Sat., April 18

10:00 a.m./WNCN—Offenbach: *Orpheus in the Underworld:* Ov.

WNYC—Vaughan Williams: *The Lark Ascending;* **Mahler:** Sym. No. 9.

10:05 a.m./WQXR-AM/FM—"Piano Personalities." Michael Ponti.

11:00 a.m./WNCN—Salieri: *Variazioni sull'aria "La Folia di Spagna";* **Mozart:** Qt. No. 8 in F.

11:05 a.m./WQXR-AM/FM—Verdi: *Luisa Miller:* Ov; **Berwald:** Sym. No. 2 in D, "Capricieuse."

12:00/WNCN—Debussy: *Préludes,* Book 2: Nos. 7–11.

WNYC—Koechlin: *Purun Baghat's Meditation.*

12:04/WQXR-AM/FM—Beethoven: Sym. No. 5 in c; **Barber:** Violin Cto.

1:00/WNCN—Mendelssohn: Sym. No. 3 in a, Op. 56, "Scotch"; **Paganini:** Introduction and Variations on the G String From Rossini's *Moses.*

WNYC—Cage: *Sonatas and Interludes;* **Debussy:** *Six Epigraphes antiques.*

2:00/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." **Saint-Saens:** *Samson et Dalila* (Horne, Vickers. Quilico/Fournet).

3:00/WNYC—Milhaud: *Le Création du monde.*

5:00/WNCN—Debussy: *Nocturnes:* "Nuages."

5:05/WQXR-AM/FM—Vivaldi: Guitar Cto. in C; **Mozart:** Sym. No. 22 in C.

6:00/WNCN—Wieniawski: Fantasy on Themes From Gounod's *Faust,* Op. 20.

6:05/WQXR-AM/FM—Bruch: Violin Cto. No. 1 in g; **Balakirev:** *Islamey.*

7:00/WNCN—Beethoven: Sonata for Piano No. 17 in d, Op. 31, No. 2, "Tempest"; **Gervaise:** *Danceries.*

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Zemlinsky:** *The Mermaid:* Suite; **Mahler:** Sym. No. 6 in a.

9:00/WNCN—"Saturday Night Opera." **Mozart:** *Abduction From the Seraglio* (Gruberova, Ebel, Araiza, Orth, Bracht, Bavarian Radio Chorus, Bavarian Radio Sym. Orch./Wallberg).

Sun. April 19

10:00 a.m./WNCN—"Classic Guitar."

Paganini: Grand Sonata for Guitar and Violin in A, Op. 39; **Rodrigo:** *Tres Piezas Españolas.*

WNYC—Bach: Cantata No. 146; **Marchand:** *Pieces Choisies.*

11:00 a.m./WNCN—Bach: Cantata "Ich will den Kreuzstab gerne tragen."

WNYC—An Artur Schnabel birthday program.

12:00/WNCN—Brahms: Sonata for Violin and Piano No. 2 in A, Op. 100.

1:00/WNCN—Chicago Symphony Orchestra. Erich Leinsdorf, conductor. **Debussy:** Symphonic Interludes from *Pelléas and Melisande;* **Wagner:** Symphonic Excerpts from the complete *Ring* Cycle.

WNYC—Adams: *Harmonielehre;* **Lieberson:** *Bagatelles.*

1:04/WQXR-AM/FM—Respighi: *Church Windows.*

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; soprano Susan Dunn, mezzo-soprano Shirley Verrett, tenor Luciano Pavarotti, baritone Matti Salminen, New York Choral Artists. **Verdi:** *Requiem.*

5:00/WNCN—Rossini: *Otello:* Ov; **Haydn:** Sonata for Piano No. 62 in E-Flat.

6:00/WNCN—De la Guerre: Suite in d; **Vivaldi:** *L'Estro Armonico:* Cto. for Violin in D, Op. 3, No. 9.

7:00/WNCN—Schumann: Introduction and Allegro for Piano and Orch. in d, Op. 134.

7:30/WNYC—Tavener: *Ikon of Light.*

8:00/WNCN—Bach: Cantata "Aus der Tiefe Rufe ich, Herr zu dir."

WNYC—"After Eight." With Nancy Shear. Jorge Bolet, guest.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Massenet:** *Le Roi de Lahore* (Sutherland, Lima, Milnes, Ghiaurov, Natl. Phil. Orch./Bonynge).

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor; soprano Roberta Peters. **Schubert:** Sym. No. 8 in b, "Unfinished"; Four Songs: "Liebesbotschaft," "Heidenröslein," "An die Musik," "Die Forelle"; **R. Strauss:** Songs, Op. 58: "Ich wolt' ein Strässlein binden"; "An die Nacht."

Mon., April 20

3:00/WNCN—M.-A. Charpentier: *Sonata à Six;* **Grieg:** *Peer Gynt:* "Aase's Death."

4:00/WQXR-AM/FM—Beethoven: "Leonore" Ov. No. 3; **Mozart:** Piano Sonata No. 2 in F.

5:00/WNCN—C.P.E. Bach: Sonata for Flute Solo in a; **Rossini:** *Sins of Old Age:* "A Short Excursion Train."

6:00/WNCN—Arne: Cto. for Harpsichord No. 5 in g.

7:00/WQXR-AM/FM—Debussy: Qt. in g.

8:00/WNYC—"LaMonte Young: The Well-Tuned Piano." World broadcast premiere.

8:05/WQXR-AM/FM—K. Stamitz: Orchestral Qt. in C, Op 4, No. 1; **Feld:** Flute C

9:00/WNCN—Tchaikovsky: Sym. N 4 in f, Op. 36; **Chopin**: Introduction and Polonaise Brillante for Cello and Piano, Op. 3

9:06/WQXR-AM/FM—The Bostor Symphony Orchestra. Seiji Ozawa, conductor pianist Leon Fleisher. **Prokofiev:** *Romeo and Juliet:* Act I; **Ravel:** Pia Cto. for the Left Hand

Tue., April 21

3:00/WNCN—Ysay Fantaisie, Op. 32; **Rossini:** "Armida" O

WNYC—Schmidt: *Book of Seven Seals.*

4:00/WQXR-AM/FM—Haydn: Divertimento in E-Fla for Winds.

5:00/WNCN—Fux Sinfonia for Recorder Oboe, and Cello in F.

6:00/WNCN—Chabrier: *Gwendolin* Ov; **Handel:** Cto. Gr in a, Op. 6, No. 4.

7:00/WQXR-AM/FM—Mendelssohn: Trio 1 in d.

8:00/WNCN—"WNCN Live." Em Brass Quintet.

WNYC—St. Paul Chamber Orchestra. Oliver Knussen, gue conductor. **Goehr:** *on the Motets of the Fo Psalm;* **Vandervelde** Viola Cto. (premier

8:05/WQXR-AM/FM—Mosch Piano Cto. in g; **Dv** *The Wood Dove.*

9:00/WNCN—H Sym. No. 22 in E-F "Philosopher"; **Re** *Aus meinem Tagebuc* 32.

9:06/WQXR-AM/FM—The Philadelphia Orch Erich Leinsdorf, conductor. **Dvora** Serenade in d for **Babbitt:** *New Wor* (world premiere); **Schumann:** Sym. in E-Flat.

Unless otherwise indicated, all times are p.m. and all statior

TELEVISION LISTINGS

Veekdays, April 15–17 and 20–21

WCBS
975-4321
WNBC
664-4444
WNYW
535-1000
WABC
887-7777
WOR
(201) 330-2153
WPIX
949-1100
WNET
560-2000
WLIW
'516) 454-8866
WNYC
569-7800
HBO
512-1208
CINEMAX
512-1208
JPTOWN
04-3000
HOWTIME
08-1600

ed-caption
ramming is
ated (cc).

se note: Because of nal programming tments, schedules specially subject to ninute changes.

ı.m.
day's Business
ews
ce
orld News
nmy Swaggart
ed.: *Open Mind*
u.: *Aprenda Ingles*
: *A Message to*
n.: *Wall $treet*
.: *Carrascolendas*
n.: **Movie:** *The*
d.: **Movie:** *The*
One

n.
: *The Tale of the*
Picnic

n.
vs
re Hours
urions
Club
e
: *Don't Touch*
.: *Bill Cosby*
Who Am I This

: *Workin' for*
: **Movie:**
Territory

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *The Red Balloon*
Fri., Mon.: *Seabert*
M Fri.: **Movie:** *The Emigrants*
Tue.: **Movie:** *The Bandit of Sherwood Forest*
S Thu.: **Movie:** *Rubber Tarzan*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *Transformers*
21 *Body Electric*
H *Fraggle Rock*
S Fri.: *The Dream and the Triumph*
Tue.: **Movie:** *Taps*

8:00 a.m.
5 *The Flintstones*
11 *GoBots*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *Say Yes* (cc)
Thu.: **Movie:** *The Great Muppet Caper*
Fri.: **Movie:** *Secrets of a Mother and Daughter*
Mon.: **Movie:** *Turk 182!*
Tue.: **Movie:** *Trancers*
M Thu.: **Movie:** *The Master of Ballantrae*
Mon.: **Movie:** *Bobby Deerfield*
S Wed.: **Movie:** *Time Bandits*
Fri.: **Movie:** *Mad Max Beyond Thunderdome*
Mon.: **Movie:** *Turk 182!*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers*
M Wed.: **Movie:** *Lone Wolf McQuade*
Tue.: *Comedy Experiment*
S Thu.: **Movie:** *Rock and Rule*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Tue.: **Movie:** *Joey*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Mork and Mindy* (except Mon.)
Mon.: *What a Country*
31 *Body Electric*
H Wed.: **Movie:** *Squizzy Taylor*
Tue.: *Cinema Workshop #2*
M Thu.: **Movie:** *On the Waterfront*
Fri.: **Movie:** *East of Eden*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Odd Couple* (except Fri.)
Fri.: *One Million Children Are Waiting*
31 Wed.–Fri.: *International Television*
Mon.: *All About TV*
Tue.: *Citiscope*
H Thu.: *Adolf Hitler: Portrait of a Tyrant*
Fri.: *Cinema Workshop #2*
Mon.: **Movie:** *The Money Pit*
Tue.: **Movie:** *That's Dancing!*
M Mon.: *Comedy Experiment*
S Wed.: **Movie:** *Dream Wife*
Thu.: **Movie:** *Forever Darling*
Fri.: **Movie:** *The Great Dictator*
Mon.: **Movie:** *April in Paris*
Tue.: **Movie:** *Don't Go Near the Water*

10:30 a.m.
2 *New Card Sharks*
4 *Blockbusters*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
11 *Tony Randall Show* (except Thu., Fri.)
Thu.: *Focus on Success*
31 Tue.: *European Journal*
H Thu.: **Movie:** *Seven Minutes in Heaven*
Fri.: **Movie:** *Johnny Dangerously*
M Wed.: **Movie:** *Enemy Mine*
Mon.: **Movie:** *Mask*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Sanford and Son*
31 Wed.–Fri.: *International Television*
Mon.: *Shakespeare Hour*
Tue.: *Heart of the Dragon*
M Tue.: **Movie:** *Transylvania 6-5000*

11:30 a.m.
4 *Scrabble*
5 *All in the Family*
7 *Webster*
9 *I Dream of Jeannie*
11 *Best Talk in Town*
H Wed.: *Not Necessarily the News*
Mon.: *Adolf Hitler: Portrait of a Tyrant*
M Thu.: **Movie:** *Mr. Love*
Fri.: **Movie:** *Young Man With a Horn*
S Thu.: **Movie:** *The Ratings Game*

12 NOON
2 9 News
4 *Super Password*
5 *Hour Magazine*
7 *Ryan's Hope*
11 Wed.: **Movie:** *Life, Liberty, and the Pursuit of the Apes* (1974). Ron Harper.
Thu.: **Movie:** *Farewell to the Planet of the Apes* (1974). Roddy McDowall.
Fri.: *The Munsters*
Mon.: **Movie:** *G.I. Joe—Revenge of the Cobra*
Tue.: **Movie:** *Raid on Entebbe* (1977). Charles Bronson.
31 *Videoville*
H Wed.: **Movie:** *Brewster's Millions*
Thu.: **Movie:** *Savage Harvest*
Fri.: **Movie:** *Trancers*
Mon.: **Movie:** *Running Brave*
Tue.: **Movie:** *The Great Muppet Caper*
S Wed.: **Movie:** *My Science Project*
Mon.: **Movie:** *D.A.R.Y.L.*
Tue.: **Movie:** *Time Bandits*

12:05
S Fri.: **Movie:** *Kidco*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
11 Fri.: **Movie:** *The Smurfs and the Magic Flute*
M Wed.: **Movie:** *Joey*
Mon.: **Movie:** *The Master of Ballantrae*

1:00
4 *Days of Our Lives*
5 *Value Television*
7 *All My Children*
9 Wed.: **Movie:** *The Lucky Star* (1980). Louise Fletcher.
Thu.: **Movie:** *Sign of the Pagan* (1955). Jeff Chandler.
Fri.: **Movie:** *Barabbas* (1962). Anthony Quinn.
Mon.: **Movie:** *The Challenge* (1970). James Whitmore.
Tue.: **Movie:** *The Quiller Memorandum* (1967). George Segal.
31 Wed.: *Mystery!: Cover Her Face*
Thu.: *Upstairs, Downstairs*
Fri.: *In Search of the Constitution*
Mon.: *Bradshaw on the Eight Stages of Man*
Tue.: *Masterpiece Theatre: Star Quality*
M Thu.: **Movie:** *Cocoon*
Tue.: **Movie:** *The Man Who Came to Dinner*
S Thu.: **Movie:** *Taps*

1:30
2 *Bold and the Beautiful*
31 Mon.: *Filmmakers*
H Thu.: **Movie:** *A Matter of Life and Death*
Fri.: **Movie:** *The Aviator*
M Fri.: **Movie:** *The First Legion*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
11 *Galaxy Rangers* (except Fri., Tue.)
31 Wed.: *The Second Type*
Thu.: *Living With Grace*
Fri.: *The Story of English*
Mon.: *Managing Our Miracles: Health Care in America*
Tue.: *Pride of Place*
H Wed.: **Movie:** *The Money Pit*
Mon.: **Movie:** *A Test of Love*
Tue.: *Great Sports Upsets*
M Mon.: **Movie:** *The Jazz Singer*
S Wed.: **Movie:** *Turk 182!*
Fri.: **Movie:** *D.A.R.Y.L.*
Mon.: **Movie:** *Off Beat*
Tue.: **Movie:** *My Science Project*

2:30
5 *The Jetsons*
11 *Superfriends* (except Tue.)
13 Wed.: *Justin Wilson's Louisiana Cookin'*
Thu.: *Great Chefs of New Orleans*
Fri.: *Frugal Gourmet*
Mon.: *Madeleine Cooks*
Tue.: *You Can Cook:* "Southern China"
31 Wed.: *Never Too Old*
Thu.: *High Wire*
M Wed.: **Movie:** *Alfie*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Maple Town U.S.A.*
7 *General Hospital*
9 *Hawaii Five-O* (except Fri.)
11 *Smurfs*
13 Wed.: *Cats and Dogs*
Thu.: *People, Pets and Dr. Marc*
Fri.: *Victory Garden*
Mon.: *This Old House*
Tue.: *A House for All Seasons:* "Keeping Cool"
21 *Lilias, Yoga, and You*
31 Wed., Mon.: *Mechanical Universe*
Thu.: *Educational Computing*
Fri.: *The Perkins Family*
Tue.: *Sherlock Holmes*
H Tue.: **Movie:** *Savage Harvest*
M Thu.: **Movie:** *Transylvania 6-5000*
Fri.: **Movie:** *Ghoulies*
Tue.: **Movie:** *Montana Territory*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 *Sesame Street*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Wed.: *Winston Churchill: The Private War*
Thu.: **Movie:** *Back to the Future*
Fri.: *Tale of the Bunny Picnic*
Mon.: **Movie:** *Adventures of Huckleberry Finn*

4:00
2 *Divorce Court*
4 *Donahue*
5 *He-Man*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *Afterschool Special*
9 *Barnaby Jones*
11 *G.I. Joe*
21 *Mister Rogers*
H Wed.: **Movie:** *Kid Colter*
M Mon.: **Movie:** *Eleventh Victim*
S Wed.: **Movie:** *The Silent One*
Thu.: **Movie:** *Rubber Tarzan*

Fri.: **Movie:** *Isaac Littlefeathers*
Mon.: *Bernice Bobs Her Hair*
Tue.: *Who Am I This Time?*

4:30
2 *Superior Court*
5 *Thundercats*
11 *Good Times*
13 *Mister Rogers*
21 *Square One TV*
31 *Duchess of Duke Street*
H Fri.: *Seabert*
Tue.: **Movie:** *Kid Colter*
M Wed.: **Movie:** *Scream of Fear*
Fri.: **Movie:** *Weird Science*
Tue.: **Movie:** *The First Legion*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Alice*
13 *Square One TV*
21 *Sesame Street*
H Fri.: *Barbra Streisand: One Voice*
M Thu.: **Movie:** *Mask* (cc)
S Mon.: *Shelley Duvall's Tall Tales & Legends: Annie Oakley*
Tue.: **Movie:** *Kidco*

5:30
2 News
5 *Facts of Life*
11 *Sanford and Son*
13 *3-2-1 Contact*
31 *City Comment* (except Fri.)
Fri.: *Albany Tonight*
H Mon.: **Movie:** *Time Bandits*
Thu.: **Movie:** *Cross Creek*
S Thu.: *An Easter Story*
Fri.: *The Dream and the Triumph*

5:45
31 *News From City Hall*

Weeknights, April 15–17 and 20–21

WED., APR. 15

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Turk 182!*
M **Movie:** *Eleventh Victim*
S *Faerie Tale Theatre: Rip Van Winkle*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 11 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
13 *Body Watch:* "Skin Deep"
21 *Nightly Business Report*
S **Movie:** *Time Bandits* (cc)

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Cleveland
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Sandhill Crane"

8:00
2 *Roxie*
4 *Highway to Heaven*
5 **Special:** *Koch on Call.* Mayor Koch is joined by Governor Mario Cuomo; features viewer call-ins.
7 *Perfect Strangers*
9 News
21 31 *National Geographic Special:* "Treasures of the Past"
H **Movie:** *Say Yes*
M **Movie:** *Lone Wolf McQuade*
N *Rock Around the Kremlin*

8:30
2 *Take Five*
5 **Movie:** *Columbo: A Matter of Honor* (1978). Peter Falk.
7 *Head of the Class*
9 **Basketball:** Knicks vs. Detroit
13 *Metroline Call-in*

9:00
2 *Magnum, P.I.*
4 **Movie:** *Jesus of Nazareth* (1986). Olivia Hussey. Conclusion.
7 *Spencer for Hire*
21 **Movie:** *Diggers* (1985). Chronicles the construction of the Panama Canal from the point of view of the men who worked on it.
31 *First City*
N *British Rock: The First Wave*
S **Movie:** *Down and Out in Beverly Hills*

9:30
13 *National Geographic:* "Treasures From the Past." Focuses on individuals who have restored a Russian palace, a turn-of-the-century carousel, and a rare Duesenberg automobile.
31 *High Wire*
H *Not Necessarily the News*

10:00
2 *Houston Knights*
5 11 News
7 *Mariah State*
31 *The Kwitny Report*
H **Movie:** *The Money Pit*
M **Movie:** *Enemy Mine*
N **Movie:** *The Gods Must Be Crazy*

10:30
11 News
13 *Treasures of the Holy Land.* Provides historical background on nearly 200 objects of antiquity from the collection of the Israel Museum; narrated by noted historian Walter Zanger.
21 *Houdini!* An examination of the life and career of the famous escape-artist, magician, and illusionist.
31 *Risking It All*

10:45
S *Celebrity Close-ups*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *World Without Walls*
21 *Monty Python's Flying Circus*
31 *Poldark*
S *The Paper Chase*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
13 *Masterpiece Theatre: Star Quality*
21 *TV Classics: $64,000 Challenge*

11:35
H *Greatest Sports Upsets*

11:50
M **Movie:** *. . . And Justice for All*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Henry IV*
S **Movie:** *The Hills Have Eyes II*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:35 a.m.
H **Movie:** *Ellie*

12:40 a.m.
2 **Movie:** *Earthbound* (1980). Burl Ives.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *The Resurrection of Zachary Wheeler* (1971)
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Get Smart*

1:35 a.m.
S **Movie:** *Turk 182!*

1:50 a.m.
M **Movie:** *Scarecrow*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Laura* (1944). Gene Tierney.
9 **Movie:** *Didn't You Hear?* (1983). Dennis Christopher.
11 *Twilight Zone*

2:10 a.m.
H **Movie:** *Turk 182!*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Focus on Success*

3:15 a.m.
S **Movie:** *Father Guido Sarducci Goes to College*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Charlie Chan and the Shanghai Chest* (1948). Roland Winters.

3:45 a.m.
M **Movie:** *Torment*

3:50 a.m.
5 *Make Room for Daddy*
H **Movie:** *Brewster's Millions*

4:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
9 **Movie:** *The Death of Me Yet* (1971). Doug McClure.

4:30 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
S **Movie:** *My Science Project*

5:10 a.m.
M **Movie:** *Private Resort*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:35 a.m.
H *On Location: Emo*

THU., APR. 16

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch:* "Beyond Calcium"
31 Italian programming (concludes at 8)
S **Movie:** *April in Paris*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "The Elk"
21 *Nightly Business Report*
M **Movie:** *The Bride*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*
H **Movie:** *Seven Minutes in Heaven*

8:00
2 *The Wizard*
4 *Cosby Show*
5 **Movie:** *Blue Hawaii* (1962). Elvis Presley. Elvis sings his heart out in the Aloha State.
7 *Our World*
9 News
11 **Movie:** *Fire* (1977). Vera Miles.
21 *Wild America:* "Antlered Kingdom."
31 *In Search of the Constitution*
N **Movie:** *Biquefarre*
S **Movie:** *April Fool's Day*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Professors and the Pentagon." The role of the university in dealing with politics, business, and the military.
21 *This Old House*

9:00
2 **Movie:** *Doubletake* (1985). Part I of II. Richard Crenna.
4 *Cheers*
7 *Jack and Mike* (cc)
9 **Movie:** *The Robe* (1953). Richard Burton. Epic costume drama of a Roman centurian who presides over the crucifixion of Christ; Burton is terrific.
13 *In Search of the Constitution.* Bill Moyers examines the nation's most important document by speaking to people who interpret it, teach it, and whose lives have been changed by it.
21 *Mystery!: Cover Her Face*
31 *Masterpiece Theatre: Star Quality*
H **Movie:** *The Hollywood Knights*
M **Movie:** *Bring On the Night*

9:30
4 *Nothing in Common*
S **Movie:** *Hard Choices*

10:00
4 *Bronx Zoo*
5 11 News
7 *20/20*
13 *Bonnard's Car* and *Diary of a Century*
21 *Masterpiece Theatre: Star Quality*
31 *Mystery!: Star Quality*
N **Movie:** *Sylvia*

10:30
11 News
H *The Hitchhiker*

11:00
2 4 7 News
5 *Joan Rivers*
11 *Odd Couple*
21 *Monty Python's Flying Circus*
31 *Poldark*
H **Movie:** *Ninja III: The Domination*
M *Comedy Experiment*
S *The Paper Chase*

11:10
13 *Colette.* Part III of a four-part series dealing with the life of the talented French writer.

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Racket Squad*
M **Movie:** *Pale Rider*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Confidentially Yours*
S **Movie:** *Dangerously Close*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:35 a.m.
H **Movie:** *Richard Pryo*
Here and How

12:40 a.m.
2 **Movie:** *The Killing o*
Randy Webster (1981). H
Holbrook.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Bounty Man* (1972). Clint Walker.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Get Smart*
M **Movie:** *Cocoon*

1:40 a.m.
S **Movie:** *The Ratings Game*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Man on a Tightrope* (1953). Fredri
March.
9 **Movie:** *Mountain Charlie* (1982). Dick Robinson.
11 *Twilight Zone*

2:15 a.m.
H **Movie:** *Richard Pr*
Live in Concert

2:30 a.m.
4 *Crosswits*
11 *Lifestyles of the Ric*
Famous

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Charlie C*
in Dangerous Money (1946). Sidney Toler.
M **Movie:** *Exorcist I*
The Heretic

3:35 a.m.
H **Movie:** *Back to t*
Future

3:40 a.m.
S **Movie:** *Rock an*

4:00 a.m.
4 *Ben Casey*
7 *Guns of Will Son*
9 **Movie:** *In Searc*
America (1970)

4:15 a.m.
5 *Make Room for*

4:30 a.m.
7 *Tales of the Unex*

:00 a.m.
Here's Lucy
Card Sharks
One Step Beyond

15 a.m.
Movie: *Taps*

20 a.m.
Movie: *Bring On the*
ight

30 a.m.
Here's Lucy
Morning Stretch
11 News

35 a.m.
Adolf Hitler: Portrait of
yrant

FRI., APR. 17

0
4 7 News
Three's Company
Magnum, P.I.
Gimme a Break
New Jersey News
Microwaves Are for
king
Italian programming
ncludes at 8)
Movie: *Bronco Billy*
Rookie of the Year

Movie: *Continental*
de

Too Close for Comfort
News
Benson
Nightly Business Report
Long Island Report

4 News
*M*A*S*H*
eopardy
100,000 Pyramid
he Jeffersons
neak Previews
lightly Business Report
helley Duvall's Tall
& Legends: Annie
y

Wheel of Fortune
ew Newlywed Game
urrent Affair
ollywood Squares
ntertainment Tonight
ews
acNeil/Lehrer
ofiles of Nature:
in Winter"

thing Is Easy
ecial: *Andy*
ns—Easter in Rome
ovie: *Easter Parade*
. Fred Astaire, Judy
d. Classic musical
dance star who
ith his partner
fall in love with
one; great Irving
core.
Charmings
ws
eball: Yankees vs.
r **Movie:** TBA
ire: "The Holy

ington Week in

ie: *The Final*

ie: *What Comes*

ie: *Absolute*

ers (cc)

opcorn Kid

7 **Movie:** *Jaws 2* (1978). Roy Scheider, Jeffrey Kramer.
9 **Baseball:** Mets vs. St. Louis
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*
S *It's Garry Shandling's Show*

9:00
2 **Movie:** *Table for Five* (1983). John Voight. Drama of a father who struggles to reestablish ties with his children after a five-year absence.
4 *Miami Vice*
13 *Great Performances: Bernstein on Brahms—Symphony No. 2.* Leonard Bernstein leads the Vienna Philharmonic in Brahms' pastoral Second Symphony, and offers his insights into the composer and his music.
21 **Movie:** *The Star Maker* (1939). Bing Crosby.
S **Movie:** *S.O.B.*

9:30
M **Movie:** *Taps*

10:00
4 *Stingray*
5 11 News
13 **Movie:** *To Be a Priest* (1986). Depicts the comtemporary role of the parish priest in society.
31 *Suleyman the Magnificent*
H **Movie:** *Howling II* (cc)
N **Movie:** *Home of the Brave*

10:30
11 News
21 *Wild America:* "Owls"

11:00
2 4 7 News
5 *Joan Rivers*
11 *At the Movies*
13 **Movie:** *La Ronde* (1950). Simone Signoret. Witty account of people having affairs; stylish and charming film.
21 *Wall $treet Week*
31 *Mini Playhouse*
S *The Paper Chase*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Washington Week in Review*
H **Movie:** *Blow Out*
M **Movie:** *Malibu Express*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *A Sunday in the Country*
S **Movie:** *The Emerald Forest*

12:30 a.m.
2 **Movie:** *McGarrett: School of Assassins* (1980). Jack Lord.
4 *Friday Night Videos*
5 *Star Search*
7 *New Hot Tracks*
9 *Entertainment Tonight*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:15 a.m.
M **Movie:** *Bedroom Eyes*

1:20 a.m.
H **Movie:** *Trancers*

1:30 a.m.
5 *Dream Girl*
11 News

1:40 a.m.
2 **Movie:** *The Lost Years* (1976)

2:00 a.m.
4 News
5 *Solid Gold*
7 **Movie:** *Yankee Buccaneer* (1952). Jeff Chandler.
9 *Saturday Night Live*
11 *Twilight Zone*
S **Movie:** *Mad Max Beyond Thunderdome*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:40 a.m.
H **Movie:** *Continental Divide*

2:50 a.m.
M **Movie:** *The Vindicator*

3:00 a.m.
4 *Sally Jessy Raphaël*
5 **Movie:** *Men of Boys Town* (1941). Spencer Tracy.
9 *Saturday Night Live*
11 **Movie:** *Charlie Chan and the Chinese Ring* (1947). Roland Winters.

3:30 a.m.
4 *Music City USA*

3:35 a.m.
2 *Strike It Rich*

3:45 a.m.
7 **Movie:** *Sundown* (1941). Bruce Cabot.

3:55 a.m.
S **Movie:** *Creature*

4:00 a.m.
4 *New Record Guide*
9 *Phil Silvers*

4:05 a.m.
2 *Strike It Rich*

4:25 a.m.
H **Movie:** *The Final Conflict*
M **Movie:** *Tomboy*

4:30 a.m.
4 *Here's Lucy*
9 *Forgotten Children*
11 *One Step Beyond*

4:35 a.m.
2 *Newsmakers*

4:45 a.m.
5 *Make Room for Daddy*

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*

5:05 a.m.
2 **Movie:** *All My Darling Daughters* (1972)

5:30 a.m.
7 *Guns of Will Sonnett*

5:35 a.m.
S *Shelley Duvall's Tall Tales & Legends: Annie Oakley*

MON., APR. 20

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Hometime*
31 Italian programming (concludes at 8)
M **Movie:** *Lone Wolf McQuade*
S **Movie:** *Turk 182!*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Born to Run"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Patagonia"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *The Stone Boy* (1984). Robert Duvall.
7 *MacGyver*
9 News
11 **Special:** *Innocence Lost—The Erosion of American Childhood*
21 *Adventure:* "To the Ends of the Earth"
31 *Tenko*
H *Sisters in the Name of Love*
M **Movie:** *Private Resort*
N **Movie:** *White Sheik*
S **Movie:** *Off Beat*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Hostage Flight* (1985). Ned Beatty.
7 **Movie:** *This Wife for Hire* (1985). Pam Dawber.
9 **Movie:** *The Two Worlds of Jenny Logan* (1979). Lindsay Wagner.
13 *American Playhouse: Story of Marriage.* (1986). Conclusion.
21 *Nature of Things:* "Fragile Harvest"
31 *New York Screening Room*
H **Movie:** *The Money Pit*

9:30
2 *Designing Women*
M **Movie:** *Pale Rider*
S *Hard Knocks*

10:00
2 *West 57th*
5 11 News
21 *Project XX: The Jazz Age.* A look at the 1920s through rare film clips.
31 *Legacy in Limbo*
N *Rock Around the Kremlin*
S **Movie:** *Down and Out in Beverly Hills*

10:30
11 News
H **Movie:** *The Hollywood Knights*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Upstairs, Downstairs*
21 *Monty Python's Flying Circus*
31 *Poldark*
N *British Rock: The First Wave*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Mr. and Mrs. North*
M *Comedy Experiment*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
M **Movie:** *Absolute Beginners*
N **Movie:** *Les Compères*
S *Joan Rivers and Friends*

12:05 a.m.
H **Movie:** *Angel*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *My Kidnapper, My Love* (1980). James Stacy.

1:00 a.m.
5 *World Vision*
7 **Movie:** *Seven Cities of Gold* (1955). Richard Egan.
9 *Joe Franklin Show*
11 *Twilight Zone*
S **Movie:** *D.A.R.Y.L.*

1:30 a.m.
4 11 News

1:40 a.m.
H **Movie:** *Slayground*

1:50 a.m.
M **Movie:** *At Close Range*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Test Pilot* (1938). Clark Gable.
9 **Movie:** *Ruby* (1977). Piper Laurie.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:50 a.m.
S **Movie:** *Hard Choices*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Focus on Success*

3:15 a.m.
H **Movie:** *Ellie*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Silence of the North* (1981)

3:50 a.m.
M **Movie:** *Basic Training*

4:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
9 **Movie:** *Night Creature* (1979). Ross Hagen.

4:30 a.m.
7 *Tales of the Unexpected*
5 *Make Room for Daddy*
S **Movie:** *April in Paris*

4:50 a.m.
H **Movie:** *Little Treasure*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

TUE., APR. 21

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M *Comedy Experiment*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Say Yes*
M **Movie:** *What Comes Around*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 **Baseball:** Mets vs. Pittsburgh
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 **Special:** *Dinosaur!*
4 *Matlock*
5 **Movie:** *The Young Lions* (1958). Part I. Marlon Brando. One of the all-time best dramas of W. W. II filmed with an all-star cast.
7 *Growing Pains*
11 **Baseball:** Yankees vs. TBA, or **Movie:** TBA
21 *Nova:* "High Tech Babies"
31 *Fairly Secret Army*
H **Movie:** *Linda Ronstadt*
M **Movie:** *Act of Love*
N **Movie:** *The Taste of Water*
S **Movie:** *Time Bandits*

8:30
7 *Sledge Hammer!*
13 *Innovation:* "The Show Must Go On." Health hazards associated with careers in the performing arts.
31 *The Two Ronnies*

9:00
2 **Special:** *Carnegie Hall Reopening*
4 *Gimme a Break*
7 *Moonlighting*
13 *Nova:* "High Tech Babies"

21 *Odyssey:* "Ben's Mill." One of the few water-powered mills in the U.S.
31 *Bergerac*
H *Greatest Sports Upsets*

9:30
4 *The Tortellis*

10:00
4 **Special:** *A Trillion for Defense*
5 9 11 News
7 *Max Headroom*
13 *Frontline:* "War on Nicaragua." Examination of how the Reagan administration supported the *contras* and whether it was legal.
21 *Managing Our Miracles*
31 *Solo.* British comedy.
H *The Hitchhiker*
M **Movie:** *Cocoon*
N **Movie:** *The Gods Must Be Crazy*
S *Brothers*

10:30
9 *House Calls*
11 News
31 *Open All Hours*
H **Movie:** *Trancers*
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Intercom:* "To Live for Ireland"
21 *Monty Python's Flying Circus*
31 *Poldark*
S **Movie:** *Taps*

11:30
2 *T.J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
13 *Intercom*
21 *TV Classics: Dragnet*

11:50
H *On Location: Sam Kinison*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
M **Movie:** *Enemy Mine*
N **Movie:** *La Chèvre*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*
13 *Mystery!: Cover Her Face*

12:40 a.m.
2 **Movie:** *Title Shot* (1982). Tony Curtis.

12:50 a.m.
H **Movie:** *The Final Conflict*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *China Clipper* (1936). Pat O'Brien.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:15 a.m.
S **Movie:** *My Science Project*

1:30 a.m.
4 11 News
5 *Get Smart*

1:50 a.m.
M **Movie:** *Tomboy*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Manpower* (1941)
9 **Movie:** *Flesh and Fantasy* (1943)
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:45 a.m.
H **Movie:** *Skyhigh*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Focus on Success*
S *Urgh! A Music War*

3:25 a.m.
M **Movie:** *Scarecrow*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Badlands* (1974). Sissy Spacek, Martin Sheen.

4:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
9 *Phil Silvers*

4:12 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Tales of the Unexpected*
9 *Silent Tragedy*
H *The Hitchhiker*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
H **Movie:** *Richard Pryc in Concert*
S *It's Garry Shandling'*: *Show*

5:20 a.m.
M **Movie:** *Neighbors*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
S **Movie:** *Kidco*

Weekend, April 18–19

SAT., APR. 18

6:00 a.m.
4 *New Wilderness*
5 *Young Edition*
7 *New Dating Game*
9 *David Toma*
11 *Christian Science*
M **Movie:** *Kim*

6:30 a.m.
2 *Patchwork Family*
4 *Here's Lucy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*
H **Movie:** *Gotcha!*
S **Movie:** *The Money Pit*

7:00 a.m.
4 *Imagine That*
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Photon*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Easter Is . . .*
7 *Kids Are People Too*
9 *Meet the Mayors*
11 *Photon*

8:00 a.m.
2 *Berenstain Bears*
4 *Kissyfur*
5 *Woody Woodpecker*
7 *The Wuzzles*
11 *Bionic Six*
13 *Adam Smith's Money World*
21 *Sesame Street*
M **Movie:** *King Richard and the Crusaders*
S **Movie:** *Jim Thorpe—All American*

8:30 a.m.
2 *Wildfire*
4 *Gummi Bears*
5 *Lady, Lovely Locks*
7 *Care Bears Family*
9 *Hispanic Horizons*
11 **Movie:** *Mr. Moto's Gamble* (1938). Peter Lorre.
13 *Wall $treet Week*
H **Movie:** *Mrs. Soffel*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Voyagers*
13 *Washington Week in Review* (cc)
21 *America: The Second Century*

9:30 a.m.
5 *Get Along Gang*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Insiders*
11 *Soul Train*
13 *Frontline*
21 *Focus on Society*
31 *Body Electric*
M **Movie:** *Lone Wolf McQuade*
S **Movie:** *Latin Lovers*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
31 *Know Zone*
H **Movie:** *The Night the Lights Went Out in Georgia*

11:00 a.m.
2 *Galaxy High*
4 *Foofur*
5 *Star Search*
7 *Bugs Bunny and Tweety*
9 *Wrestling Spotlight*
11 *F-Troop*
13 *Tony Brown's Journal:* "Fading In." An examination of D. W. Griffith's controversial 1915 film, *The Birth of a Nation,* and its effects on black America.
21 *Economic U$A*
31 *Sherlock Jones and Proctor Watson*

11:30 a.m.
2 *Story Break*
4 *Punky Brewster*
7 *All New Ewoks*
11 *This Week in Baseball*
13 *Open Mind*
31 *The Perkins Family*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
5 *World of Disney*
7 *Weekend Specials*
9 *Black Sheep Squadron*
11 *Women's Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Video Music Box*
M **Movie:** *Mad Max Beyond Thunderdome*
S *Father Guido Sarducci Goes to College*

12:30
4 *Kid Video*
7 *Health Show*
13 *G.E.D. Preparation*
21 *This Old House*
H **Movie:** *Ghostbusters*

1:00
2 *Young Universe*
4 **Baseball:** Boston vs. Toronto, and Los Angeles vs. San Diego (concludes at 7)
5 **Movie:** *The Oblong Box* (1969). Vincent Price.
7 *American Bandstand*
9 **Movie:** *The Left Hand of God* (1955). Humphrey Bogart.
11 **Movie:** *The Doberman Gang* (1973). Bryon Mabe.
13 *Vistas*
21 *The Frugal Gourmet*
31 *All About TV*
S **Movie:** *Life on the Mississippi*

1:30
2 *Cover Story*
7 *Hot Tracks*
13 *American Playhouse: After the Elopement* and *Reconciliation*
21 *The French Chef*
31 *Cityscope*

2:00
2 **Movie:** *Best of the Safecrackers* (1974). Tony Musante.
21 *The Joy of Painting*
31 *World TV Presents*
M *Crazy About the Movies: Ingrid*

2:30
7 *Ebony/Jet Showcase*
21 *The Magic of Oil Painting*
H *Survival Series:* "Sharks"

3:00
5 **Movie:** *Instructors of Death* (1979)
7 *Professional Bowlers*
9 **Movie:** *Beat the Devil* (1954). Humphrey Bogart.
11 *Twilight Zone*
21 *Rod and Reel*
M **Movie:** *A Woman Called Golda*
S **Movie:** *Long Day's Journery Into Night*

3:30
11 *The Music Machine*
21 *Motorweek*
H **Movie:** *Head Office*

4:00
2 **Golf:** Heritage Classic
11 *Puttin' On the Hits*
13 *Nova*
21 *The Woodright's Shop*
31 *Great Decisions '87*

4:30
7 *Wide World of Sports*
11 *Dance Fever*
21 *This Old House*
31 *European Journal*

5:00
5 *Mission: Impossible*
9 Wrestling
11 *One Big Family*
13 *Innovation:* "Smile"
21 *Science Gazette*
31 *Country Express*
H *Greatest Sports Upsets*

5:30
11 *What a Country*
13 *Newton's Apple*
21 *Brainstormers*
31 *Right to Know*

6:00
2 *The People*
5 *What's Happening Now?*
7 News
9 *Bosom Buddies*
11 *Fame*
13 *Nature:* "The Holy Land"
21 *Austin City Limits*
31 *Images/Imagenes*
H **Movie:** *Gotcha!*
S **Movie:** *The Money Pit*

6:30
2 7 News
5 *Small Wonder*
9 *New Gidget*
31 *In Black and White*
M **Movie:** *Smooth Talk*

7:00
2 News
4 *Strictly Business*
5 *9 to 5*
7 *Women of the World*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Know Zone:* "Henry Ford's American Dream"
21 *Wonderworks: The Revolt of Job*
31 *Looking East*

7:30
2 *Young Universe*
4 *New Newlywed Game*
5 **Special:** *Tender Places.* Touching drama about divorce as seen through the eyes of a ten-year-old.
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*
31 *Faces of Japan*

8:00
2 *Mike Hammer*
4 *Facts of Life*
5 **Special:** *Star Search to Stardom*
7 *Starman*
9 **Basketball:** Knicks vs. Cleveland
11 **Movie:** *Giant* (1956). Part I. Elizabeth Taylor, Rock Hudson, James Dean. (Interrupted at 10:30 for news; continues with Part II, 11–1 a.m.)
13 *Wonderworks: Daniel and the Towers*
21 *All Creatures Great and Small*
31 *Upstairs, Downstairs*
H **Movie:** *After Hours*
M **Movie:** *At Close Range* (cc)
S **Movie:** *Nomads*

8:05
N **Movie:** *The 400 Blows*

8:30
4 *Sweet Surrender*

9:00
2 **Movie:** *Christine* (1983). Keith Gordon.
4 *Golden Girls*
7 *Ohara*
13 *Mystery!: Cover Her Face*
21 *To the Manor Born*
31 *Prisoner*

9:30
4 *Me and Mrs. C*
21 *Mother and Son*

10:00
4 *Hunter*
5 News
7 *Spenser: For Hire*
13 *Film on Film:* "Jean-Louis Barrault"
21 *Agony*
31 *Blake's Seven*
H **Movie:** *Head Office*
M **Movie:** *Lone Wolf McQuade*
N **Movie:** *Ginger & Fred*
S *Father Guido Sarducci Goes to College*

10:30
5 *Black News*
9 11 News
21 *Butterflies*

11:00
2 4 7 News
5 **Movie:** *The Day Christ Died* (1980)
9 *Benny Hill*
11 **Movie:** *Giant* (195
Part II. (Part I, see 8 p.
above)
13 **Movie:** *Devil Is a Woman* (1935). Marler
Dietrich.
21 *Monty Python's Fly*
Circus
31 *Eye on Dance.* Gues
include Paul Taylor an
Charles Reinhart.
S **Movie:** *The Perils*
Gwendoline

11:30
4 *Saturday Night Liv*
7 News
9 **Special:** *Mystery*
Sacred Shroud (1979)
21 **Movie:** *Ivan the Terrible* (1943). Part I
Nikolai Cherkassov.
H *On Location: Steve Wright*

11:45
2 **Movie:** *Whisperi*
Death (1971). Roy Thinnes.
7 **Movie:** *Pork Ch*
Hill (1959). Gregor
Peck.

11:50
M **Movie:** *The Roa*
Warrior

12:15 a.m.
N **Movie:** *Variety*

12:30 a.m.
H *The Hitchhiker*

12:35 a.m.
S **Movie:** *Creator*

1:00 a.m.
4 *Ask Dr. Ruth*
11 *Twilight Zone*

1:05 a.m.
H **Movie:** *Ghostb*

1:25 a.m.
M **Movie:** *Straig*

1:30 a.m.
4 *Off the Wall*
9 *MTV Top 20*
11 *Twilight Zone*

1:40 a.m.
7 **Movie:** *It Happens Every Spring* (1949). Ray Milland.

1:44 a.m.
2 News

2:00 a.m.
4 *Dancin' to the Hits*
5 **Movie:** *The Shop Around the Corner* (1940). ames Stewart.
News

:30 a.m.
Strike It Rich
Weekend With Crook nd Chase
Saturday Night Live
Movie: *Drums* (1938). aymond Massey.
Movie: *Long Day's urney Into Night*

55 a.m.
Movie: *Alamo Bay*

00 a.m.
Strike It Rich
Movie: *The Jungle ok* (1942). Sabu.

25 a.m.
Movie: *At Close Range*

30 a.m.
Strike Rich
Movie: *In Love and r* (1958). Robert agner.
Saturday Night Live

0 a.m.
Movie: *Three medies* (1974). Jackie oper.

0 a.m.
Return of the Saint
F-Troop

a.m.
Movie: *After Hours*

a.m.
Ben Casey
Insight

a.m.
'm a Fool

a.m.
Comedy Experiment

a.m.
New York Views
News

UN., APR. 19

a.m.
Community
y of Gardening
our of Power
reatest Sports Legends
Depth
hristopher Close-up
ovie: *Bring On the*
mbinger

.m.
wey and Goliath

.m.
ovie: *The Terry Fox*

m.
ng Universe
ay in New York
ristopher Close-up
v Jersey People
istian Science
vie: *Innocents*

n.
to Go
tastic World
ny Swaggart
for Today
-off

11 *Gospel Hour*

7:30 a.m.
2 *For Our Times*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*

8:00 a.m.
2 *Today's Business*
5 TBA
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Owl/TV*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
M **Movie:** *The Silver Chalice*

8:30 a.m.
7 *Tiempo*
9 *Oral Roberts*
13 *Mister Rogers*
21 *Know Zone*
H *Seabert*
S *An Easter Story*

9:00 a.m.
2 *Sunday Morning News*
4 *Visiones*
5 *Easter Mass*
7 *Easter Service*
9 *World Tomorrow*
11 *Inhumanoids*
13 *Sesame Street*
21 *Wonderworks: Daniel and the Towers*
H **Movie:** *Brewster's Millions*
S *Faerie Tale Theatre: Little Mermaid*

9:30 a.m.
4 *Positively Black:* "Ossie Davis." The actor, director, and social activist discusses his career and private life.
9 *Hour of Power*
11 *Jem*

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 **Special:** *Walt Disney World's Easter Parade*
11 *Bionic Six*
13 *Supergran*
21 *To the Manor Born*
S **Movie:** *Back to the Future*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
9 *Easter Mass*
11 *Focus on Success*
13 *The Perkins Family*
21 *Mother and Son*
M **Movie:** *Spies Like Us*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *The Story of Jacob and Joseph* (1974). Colleen Dewhurst.
11 *F-Troop*
13 *Know Zone:* "Henry Ford's American Dream"
21 *Agony*
H *Talk Show*

11:30 a.m.
2 *Newsmakers*
4 *News 4orum*
7 *David Brinkley*
9 *New Gidget*
11 **Movie:** *Abbott and Costello Meet the Keystone Kops* (1955)
13 *Wonderworks: Daniel and the Towers*
21 *Butterflies*
H **Movie:** *Just One of the Guys*

12 NOON
2 **Special:** *Easter Parade*
4 *First Estate*
9 *Sunday Morning Funnies.* The Laurel and Hardy shorts *Dirty Work, Going Bye Bye,* and *Oliver the Eighth.*
21 *Nature:* "The Holy Land"
S *The Paper Chase*

12:30
4 *Easter Across America*
7 *Business World*
13 *Inside Albany*
M **Movie:** *Mr. Blandings Builds His Dream House*

1:00
2 **Basketball:** Atlanta vs. Boston
7 *Like It Is*
11 **Baseball:** Yankees vs. TBA, or **Movie:** TBA
13 *Firing Line:* "The Role of South Korea"
21 *Adventure:* "K 2—The Elusive Summit"
S **Movie:** *Kim*

1:15
5 **Movie:** *Francis of Assisi* (1961). Bradford Dillman.

1:30
4 *Headlines on Trial*
9 *Abbott and Costello*
H **Movie:** *Seven Minutes in Heaven*

2:00
4 *Fight Back*
7 *America's Top Ten*
9 **Baseball:** Mets vs. St. Louis
13 *Great Performances: Bernstein on Brahms—Symphony No. 2*
21 *National Geographic:* "Treasures From the Past"
31 *World TV Presents*

2:30
4 *Heroes: Made in the U.S.A.*
7 *Siskel & Ebert & the Movies*
M **Movie:** *The Great Gatsby*

3:00
4 *Geo . . . A Ticket to the World*
7 *A Very Special Arts Story*
13 **Special:** *Easter at Boystown*
21 *Brainstormers*
31 *Washington Week in Review*
H **Movie:** *Back to the Future*
S **Movie:** *A Home of Our Own*

3:30
2 **Golf:** Heritage Classic
5 **Movie:** *King of Kings* (1962). Jeffrey Hunter. Wonderful film recalling the life of Christ from birth through his resurrection.
13 *Oberammergau: It's People and Their Passion.* Jim Sampson takes viewers through the history of this controversial German passion play.
21 *Tony Brown's Journal*
31 *European Journal*

4:00
4 *Sportsworld*
7 *Professional Boxing*
21 *Inside Albany*
31 *Tony Brown's Journal*

4:30
11 *Keys to Success*
21 *Adam Smith's Money World*
31 *World Chronicle*

5:00
9 *Buck Rogers*
11 *Fame*
13 *In Search of the Constitution*
21 *Wall $treet Week*
31 *Hello Jerusalem*
H *The Tale of the Bunny Picnic*
M **Movie:** *The Longshot*
S *Faerie Tale Theatre: Little Mermaid*

5:30
21 *One-on-One*

6:00
2 4 7 News
9 *Police Story*
11 **Movie:** *The Bingo Long Traveling All-Stars and Motor Kings* (1976). Billy Dee Williams.
13 *Currents:* "Professors and the Pentagon"
21 *Nova:* "Is Anybody Out There?"
31 *U.S. Nippon Newscope*
H *Fraggle Rock*
S **Movie:** *Back to the Future*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*
H **Movie:** *Oh God! Book II*
M **Movie:** *National Lampoon's European Vacation*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street.* Series about police officers who pose as teenagers in order to arrest criminals.
7 **Movie:** *The Ten Commandments* (1956). Charlton Heston. Great Biblical epic which follows Moses' life from birth to leading the Jews out of Egypt.
9 *Entertainment This Week*
13 *Adventure:* "Voyage Into the Past"
21 *Doctor Who*
31 *Japanese Theatre*

8:00
2 *Murder, She Wrote*
4 *Rags to Riches*
5 *Married . . . With Children.* New comedy series which salutes the realistic side of American family life.
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *Nature:* "The Holy Land"
31 **Movie:** *On My Own: Tradition of Daisy Turner* (1987). Documentary about a 102-year-old black woman whose father was a slave.
H **Movie:** *The Last Innocent Man*
M **Movie:** *Spies Like Us*
S **Movie:** *The Verdict*

8:05
N **Movie:** *Bliss*

8:30
5 **Premiere:** *Duet.* New series about a transplanted Easterner living in Hollywood, who makes his living writing detective novels; Fox network premiere.
9 *Face-off*
21 *The Hitchhiker's Guide to the Galaxy*
31 **Special:** *Easter at Boystown*

9:00
2 **Movie:** *High Mountain Ranger* (1985). Robert Conrad.
4 **Special:** *Bob Hope Easter Show*
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: Star Quality*
21 *Blake's Seven*
31 *Bradshaw on the Eight Stages of Man*

9:30
5 *Tracey Ullman.* New variety series featuring singer-comedienne Tracey Ullman and an ensemble cast.
9 *In Depth*
11 *The Jeffersons*
31 *Filmmakers*

10:00
4 **Special:** *This Is Your Life*
5 11 News
13 *Yes Minister*
21 *Mystery!: Cover Her Face*
31 *Window on World TV*
H **Movie:** *Brewster's Millions*
M **Movie:** *Crossroads*
N **Movie:** *Bastille*

10:15
S **Movie:** *The Road Warrior*

10:30
5 Sports
9 *Straight Talk*
11 *At the Movies*
13 *Monty Python's Flying Circus*

11:00
2 4 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *'Allo 'Allo*
13 *New Television*
21 *Nanny*

11:15
2 News

11:30
9 *It Is Written*
11 *The Honeymooners*
13 *The Mexican Tapes: A Chronicle of Life Outside the Law.* Explores illegal Mexican immigrants working in the U.S.

11:40
7 News
M **Movie:** *Bring On the Night*

11:45
2 Sports
H **Movie:** *Back to the Future*

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
5 *Solid Gold*
9 *Jimmy Swaggart*
11 *Star Trek*
21 *A League of Their Own.* Explores the history of the All-American Girls Baseball League, which lasted from 1943–1954.
N **Movie:** *Wifemistress*
S **Movie:** *April Fool's Day*

12:10 a.m.
7 News

12:25 a.m.
7 Sports

12:30 a.m.
4 *Sports Pros and Cons*

12:40 a.m.
7 **Movie:** *Return of Charlie Chan* (1971). Ross Martin.

1:00 a.m.
2 *Peter Gunn*
4 *Circle of Fear*
5 *Value Television*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:20 a.m.
M **Movie:** *L'Addition*

1:30 a.m.
2 *Mr. Lucky*
11 News

1:35 a.m.
S **Movie:** *The Hills Have Eyes II*

1:45 a.m.
H **Movie:** *A Change of Seasons*

2:00 a.m.
2 News
4 *Visiones*
5 *Christian Children's Fund*
9 **Movie:** *The Late Great Planet Earth* (1977). Orson Welles.
11 *Wall $treet Report*

2:30 a.m.
4 *First Estate*
11 **Movie:** *Bamboo Saucer* (1967). Dan Duryea.

2:40 a.m.
7 **Movie:** *The Daughters of Joshua Cabe* (1972)

2:50 a.m.
M **Movie:** *Mischief*

3:15 a.m.
S **Movie:** *The Verdict*

3:30 a.m.
H **Movie:** *Ninja III: The Domination*

4:00 a.m.
9 *Return of the Saint*

4:10 a.m.
7 *Guns of Will Sonnett*

4:30 a.m.
11 *Twilight Zone*
M **Movie:** *Beer*

4:40 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
9 News
11 *One Step Beyond*

5:05 a.m.
H **Movie:** *Just One of the Guys*

5:10 a.m.
7 *Card Sharks*

5:30 a.m.
4 *Here's Lucy*
S **Movie:** *Innocents Abroad*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines.Add **$15.00** for NYM Box numbers. Display Town & Country ads are available at $280.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders only with American Express, MasterCard, or Visa. Town & Country Properties Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Caryn Martin or Harriet Bernstein for special showcase information, billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

Bend in the River

This two-story farmhouse completely restored for maintenance-free living offers 4 large bedrooms, 2 full baths, large country kitchen with all appliances and great views of the river, 23 x 25 foot living room, den, enclosed breezeway, yellow pine floors and carpet, 2-car garage, full basement, Plus a delightful country guest cottage with fireplace and open porch facing the river. Over 5 acres of gently rolling property with weeping willows, pines, oaks, maples for added privacy with over 600 feet of Delaware River frontage. A wonderful value offered with terms at ....$295,000.

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914-557-8333
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Sullivan County 12719

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Manhattan

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Real Estate Specialists

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(212) 529-3141

Fee—30 St. E. 3 BR, 1 bth, compl renov, beautiful elve bldg, $2300. Ownr, 212-691-0874.

APARTMENTS/HOUSES WANTED

Banker—Seeks to buy/rent Manhattan apt or loft. Broker. 7 days. 212-645-1210.

APARTMENTS/HOUSES TO SHARE

Studio · Wknds Only—E side, beaut furn. Prefer prof couple. 201-833-2389.

Westport—Beaut furn, 3 BR hse, office. Walk bch, train. $1000/mo. 203-226-0265.

CO-OPERATIVES/CONDOS
Manhattan

East 84th Street—Lg L studio, 24-hr drmn, reasonably priced. $140,000. Princ only. 212-685-6622/wkdys. Ask for Gary.

Pied-A-Terre—Small studio, 80th bet 5th and Mad. $62,000. 212-513-0436.

E 85 ST · UNIQUE 1 BR—W/wbfplc in renov brnstn. New windows/ac/kitchen. Frnch Drs w/stained glass, w/d, walk-in clst plus 2 more. Sunny, quiet street. No bkr. Ask $195,000. Call 212-737-9847.

Lower Bwy Beaut 2 BR—1600 sf loft, terr, $365K. Mnt $849. **ALSO: Village Silk Bldg—**Spectac 4 BR loft trplx condo, $795K. Mnt $550. 212-645-1210 bkr.

Studio NYU Vicinity—Newly renov, sunny, 14th flr, 12' ceils, huge windows, pass-thru kitc w/butcher-block counter, 3 closets, bookshelves to ceil. Recessed lighting w/dimmers, many extras. $133,000. Princ only. Ownr 212-595-0895.

WEA (70's)
PREWAR PH EXCLUSIVE

Unique 2-3 BR, high tech 1500 sq ft PH in f/s co-op, sliding glass drs to 1600 sq ft, rap terr w/ river & city vus, mod kit wbf, jacuzzi/stm rm & more.

Call Bob Lefcourt for appt.
J.I. Sopher & Co. Inc. 212-496-2900
230 West 74th St. Brokers welcome.

CPW/Low 70s
Duplex With Terrace

Charming 4 rm brownstone dplx w/terrace overlooking garden. Sunny, hi ceilings, fplc, expos brick walls. Low maint. Priced in high $200's. Principals only.
212-883-5369/wkdys 212-580-3440/eves

C.P.W. Exclsv Prewar 9
BREATHTAKING VUS OF PARK & RESERVOIR
JUST REDUCED!

Spacious, sunfilled dramatic layout w/ incredible, spellbinding views. Double LR w/WBF, 3 BRs + libr, new kitch, marble baths. 2 apts to a floor. Mint!

Helene Fields 212-355-7480
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SUBLETS

E 57—Lg, furn studio. Min 1 yr. $1300/mo. $140K sale. Tina 212-935-0960.

CO-OPERATIVES/CONDOS
New Jersey

Fort Lee "The Colony"—1,2,3 BR fr $144K. AWARD REALTY. 201-947-9777.

HOUSES FOR SALE/RENT
Manhattan

60'S EAST
TRULY ELEGANT HOUSE
DEG&I EXCLUSIVE

A unique turn of the century house for the elegant entrepreneur. About 4,000 sq ft on pretty st surrounded by trees, totally restored in move-in cond. 1st flr office or apt w/pvt entrance & planted garden. Upper 3 BR triplex has open terr & pvt elev, central A/C, lovely hi ceils, WBFs in every rm, gingerbread moldings & crystal & bevelled windows. There is a cozy front parlor & sep LR, formal DR w/ garden stair, lge designer kit w/2 huge windws looking into gdns, marble bths & finishings are of the highest quality for the happy owner of this beautiful house. Priced under $2 Million & delivered entirely vacant.

NANCY WEAVER 212-832-5895/6
Residence: 212-752-3655
DOUGLAS ELLIMAN
GIBBONS & IVES

HOUSES FOR SALE/RENT
Brooklyn

Ditmas Park Vicinity
Prestigious Prospect Park South

Interior Designer's mint cond. home. 3 BR plus den, in beautiful park-like setting. 15 mins Manhattan. Cent air, fully alarmed, sprnklr syst, gas heat. Corner prop w/sep entrance - suitable for professional or mother/daughter apt. Move-in cond. **Call 718-284-8201.**

Near Bay—3 BR, formal LR & DR, antiques, garden, lg EIK. New HT, HW. Sep apt. $210K. No Bkrs. 516-574-2500.

HOUSES FOR SALE/RENT
Westchester

Pelham Pelham Manor 29 min NYC
SPECTACULAR RANCH

Only the finest in quality workmanship is in this exciting & different, stone/ shingle home. Striking lg, C/H, entry opening on to free flow'g Livrm/fplc & Dinrm floor plan with step down glass-walled din, all overlooking beaut'ly, well-cared for landscp gdns, 3 BR, 2 bth, mod terr, possib for expansion, C/A, plaster walls, quality loc.
Pel Man, pristine cond. A must see! $450,000.

ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-136

Bronxville 29 Mins NY
FABULOUS TOWNHOUSES

Cottage - Free stand'g, 4 BR, 2 bth, fplc, deck, Fam Rm. $395,000.

English - Decorator's delight, 4 BR, 2 bth, fplc,prime loc. $385,000.

Spacious - 5 BR, 2 bth, fplc, sunrm, deck, brick patio. $380,000

Great Potential - Needs work, 4 BR, 2 bth, fplc. $325,000

LEY 914-337-141

HOUSES FOR SALE/REN (Other)

Government Homes—Delinquent property. Repossessions. Call 1-805-6000 Ext. T-20078 for current repo

Brewster Vicinity—Picturesque co retreat. Unique Saltbox, LR w/fplc, plus guest rm, 2 1/2 acres, estate Mint cond. 1 1/2 hrs NYC. $239,90
Spectra Realty 914-279

FOREIGN REAL ESTA

Barbados—Owner seeks developer/ tor for bchfrnt prop. 718-462-1702.

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APARTMENTS/HOUS EXCHANGE

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VACATION HOMES FOR SALE

Fire Island/Cherry Grove For
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$229,000 212-929-4892 516-5

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issues:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time ad, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOURS & TRIPS

Tour Spain—Free broch. Bravo Tours.
-800-272-8674 or 201-641-0655 in NJ.

Private Yachts For Special Events
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SUMMER PLACES

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Prime vacation homes for rent in all areas of the island. Best selection now. Families only. Homes from $1000 per week with a 2 week minimum. Open 7 days a week. **The Maury People. 617-228-6853.**

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For Summer Rentals, Summer Shares, Vaction Rentals and Winter Rentals look for our **SEASONAL RENTALS** column in NEW YORK'S new TRAVEL Section.
Call Diane Woodstock
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VILLAS
Worldwide

OVERSEAS CONNECTION
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INNS & LODGES
New York

Lanza's Inn—Livingston Manor, 12758. 7 RMs, priv bth, 2 hrs NYC. 914-439-5070

Montauk At Ocean—5 BR, 4 b, contemp. Spa. Biwkly. 516-269-6177/668-5355.

VILLAS/CONDOS
Mexico

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980

VILLAS/CONDOS
The Islands

St. Thomas, US Virgin Islands
Watergate Villa. 2 BR beachfront Condo, 2 pools, tennis, beach, TV. $85 daily. April 30-Nov 15. Monthly rates avail. Day 201-233-9770, eve/wknd 212-794-9134.

SERVICES AND SALES

v *York Services and Sales* is a weekly feature. **Rates effective with the January 5, 1987 issue:** one-time ad, $40.00 per line; four consecutive ads, $32.45 per line per issue; seven
secutive ads, $27.85 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed
a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card
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terCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio**
billing procedures and advertising information. All ads accepted at the discretion of the publisher.

ANTIQUES

te Jewelry, Deco, Faux, Etc—Other
ling finds. Nation's largest antiques
irce. 104 galleries. Manhattan Art &
ques Center, 1050 2nd Ave, 55 St,
55-4400, 7 days

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25 St. and 6th Ave. Dealer info, 718-
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APPLIANCES

sion, Appliance Bargains—New,
iteed. Call for Quotes. Home Sales
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gerator, ranges, washers, dryers,
vave ovens, air cond. Call Mon-Fri,
with make/model number for low
e. **Pricewatchers, 718-470-1620.**

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nthly equipment charges by out-
purchase of quality converters.
ar warranty. **212-683-3544.**

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NEW *ASSORTMENTS* SECTION

To advertise in this section call 212-880-0735. Tell our 1.4 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

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Discreetly applied with taste and humor
Write: NYM P752, Box 4600, NYC 10163
The Future Lies In Kinky People

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Enameled burgundy or coffee snakeskinned, oriental dogwood or shades of blue and pastel. Also macho black or brown leather. Please specify style. $12.95 plus $3 postage/handling/tax. Collectibles by Eleni, PO Box 1461, Gracie Square St. NYC 10028. 4-6 week delivery. Discounts given on bulk sales.

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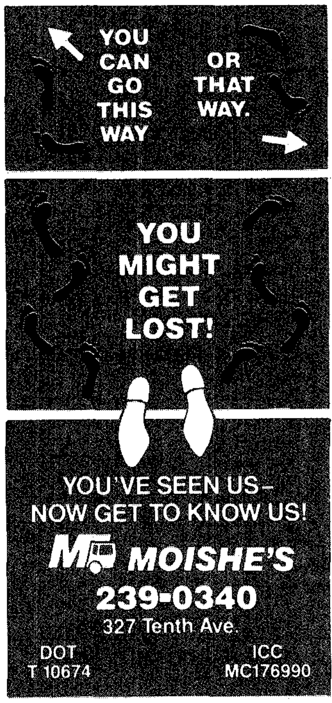

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York, New York 10163
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Seems Ridiculous!—But effective I tand. So...I'm a man with qualities seem to envy: good looks, sense of , confidence and success, who a pretty, fit, down-to-earth Jewish , 30-35, who likes living, laughing ing. She is independent but would know someone else is on her side. d with photo please. NYM F278.

Italian Westchesterite—26 (5'2", air, blue eyes), attractive, sincere, , working in the corporate world. mbitious, fun, honest male, 25-34, ditional values, to build and share g, honest relationship. Those into eed not reply. Tell me about yourte/photo. NYM W343.

Mensch, 60—Strong, gentle. Seek playful, happy, wicked best friend. NYM F267.

Passion, Music, Nature, Sports—The values for which I care/And with a truly lovely woman, 38-48, happily would share/A lady who when attached to one man, an art collector, writer, skier/Would feel more satisfied, and freer/Consideration, tenderness, adventure I can offer/A Manhattan apartment, a Hamptons country house, a moderate coffer/A woman of similar values gladly in courtship I'd engage/If a short bio and a recent picture she'd exchange/A few dollars for a photo, a few minutes for a letter do invest/When, of all life's prizes, we seek the best. NYM W362

Dreams Really Do Come True!—Mine have. A fun-loving physician with dancing feet, pizzazz, all that jazz. Slim with great looks and success, old-fashioned values, 30's, Jewish - has it all but you: a female counterpart, 32 or less, non-smoking, with heart, looks and elegance, slim, tall. Let's make our dream reality. Will only reply to note with photo. NYM F275

Are You An Attractive—Young, 50ish, successful professional or business executive who is caring, energetic, sensitive, dynamic and playful wouldn't hurt? This 5'7", leggy, classy, striking Manhattanite would like to meet you. NYM F276.

Emotionally Unemployed, Very Pretty—Adventurous, athletic, ambitious and occasionally artsy. Tall, slender, Jewish, Ivy female (28), Manhattanite. Incredible eyes, great legs, intriguing mind. Seeks compatible Jewish male. NYM F274.

Vivacious, Spirited, Romantic—Jewish woman with a zest for living. Attractive attorney, 40, divorced. Seeks a successful professional/executive, 40 plus, with wit and charm, who is intelligent, upbeat and self-assured. Please send photo, note and phone. NYM P794.

Man of Bold, Deep Vision—Classically handsome, well-liked PhD psychologist/writer, 34, swims and loves with elan. Will go the distance with a radiant, noble-hearted, tall, thin, self-aware woman. Photo please. NYM P781.

Very Special Guy—Looking to meet that exceptionally beautiful-looking woman who would normally only skim through the Personals but never answer one. I am drawn towards the beautiful model or actress type because, although this might sound conceited, I am also very good-looking with the inner qualities of sincerity, warmth, romance, humor, loyalty, intelligence, affection, kindness and generosity. I love to laugh and have a good time. I enjoy boating, snow skiing, tropical beaches, theater, dancing, romantic settings and just about any one of life's pleasures as long as it is shared with someone special in my life. I am open and communicative, spontaneous and adventurous and so must you be in order to answer this ad. I hate the singles scene and find this an ideal way of meeting that someone special. If you are that beautiful-looking, fantastic woman in your 20's or early 30's who is also looking for friendship, romance and companionship. Why not take the chance and answer this ad? Please send a recent photo (a must), short bio and phone number and I will respond. POB JAF 2033, NYC 10116.

STRICTLY PERSONALS

Romantic Optimist—A female not afraid of commitment. Just want a relaxed relationship to take us down the yellow brick road. Appearance important, humor essential and being your own person a must. Adventurous, white, Jewish male (40's) could be in for a delightful experience. Look forward to meeting you. Photo/phone, appreciated. NYM A930.

Get Serious—With me! Beautiful, interesting, successful brunette, late 30's, Jewish, interested in marriage and family with successful man. Photo. NYM C687.

Looking Again—58, professional, Jewish. Enjoys city's pleasures, country weekends, reading, good music. Seeking attractive, intelligent, sensuous woman, preferably in her 40's, who knows herself well. Recent photo please. NYM P801.

Beautiful Entrepreneurial Model—Sought by wealthy, self-made businessman, to share the good life in New York. I need a thin, pretty model, under 30, who has ambition and a business-oriented brain (rather than arts-oriented) who I can interact with to share daily problems as well as high culture and fine dining. I am very kind and upbeat, have serious intellectual interests and am 40, 6'2", 168 lbs and good-looking. Photo, letter and phone required. NYM P802.

Bright, Pretty, Slim—Jewish exec, 24, looking for my one and only. You're an intelligent, successful, caring non-smoker. Let's share doughnuts in the park. Photo a plus. NYM C688.

Model Looks?—Full of adventure? Part cosmopolitan/part old-fashioned? American or Israeli? 23-29? Meet the man you thought didn't exist. I'm 34, possess 'solid as a rock' physique with GQ looks. Owning my own investment firm, I live in NY and have a vacation residence in Israel. Please be intellectually stimulating, caring and head-turningly beautiful. Looks count, photo a must. NYM C689.

Handsome, Huggable Lawyer—White, 28, tall, single. Seeks traditional, educated, white, Christian, family-oriented lady, 24-30, for love, commitment. Let's meet and enjoy NYC first. No games, no smoking. Letter/phone. NYM A931.

Native New Englander—37, female, athletic, independent, pretty, outdoorsy, divorced Jewish Ph.D. Loves tennis, biking, pets, gardening, sailing, baking, repairing, the country, family and friends. Looking for mate who's equally successful. Enjoys country club and backpacking, diners and Lutece. Note/photo. NYM C681.

Successful Attorney, 49—Living in Manhattan, good-looking, 6', good sense of humor, charming, warm and affectionate. Enjoys theater, music, tennis and skiing (own my own ski house). Seeking attractive, vivacious lady, 35-45, for lasting, fun relationship. Photo/note. NYM W349.

Attractive, Charming Francophile, 50—Teacher with penchant for the arts and travel, wishes to meet compatible gentleman for warm, nurturing relationship. NYM W224.

Extra, Extra Special—Man sought by extraordinary lady for a lifetime relationship. Looking for Jewish man, 37-49, 5'10" plus, successful, handsome, witty. Photo/phone/note. NYM C684.

White Jewish Female—26, attractive, athletic, intelligent. Seeks intelligent, single, white Jewish male who is attractive, established, considerate with a sense of humor, for possible stable relationship. Photo/phone. NYM C690.

Attractive Female Exec—45, stylish and sexy, brash and bright. Assertive in business, uncomfortable in singles scene. Tastes range from Dom Perignon to Dom DeLuise. Seeks tall, established, self-assured mensch. NYM P805.

Ravishing Redhead—Bright, beautiful, warm. Seeks Jewish male, handsome, successful, masculine yet gentle, fun-loving, generous, 31-38. Photo. NYM W350.

Successful Female Psychiatrist—38, attractive, slender, intense. Not important what you do but it is important that you are good at and involved in what you do. Looking for potential commitment/marriage and children. Photo. NYM A846.

The Right Stuff—Wizard entrepreneur, 39, adventure-bound. Are you a real heart-stopper (not because your mother told you so) - bright, hot-blooded, tallish, size 6 or less, a nature freak, free-spirited, alive, kicking and a little nuts? I am an authentic space cowboy and a serious contender. Tall and lean with rugged good looks, a firm body and mind, prival, sensitive, undeniably secure (financially and otherwise) and ready to rock. Do not be shy ... this is not a drill. Photo essential but not sufficient. NYM C679.

Liberated Male Lawyer—41, 6', fit. Seeks attractive, thoughtful professional woman who enjoys the arts, sports and sailing. Non-smoker. Bio/note/photo/phone. NYM P797.

Extremely Attractive, Vivacious—Financially secure, elegant woman wishes to meet successful, fun-loving man, 55-65, with passion for life. NYM P798.

Jamie Lee Curtis Type—Doll-like features, naturally stunning, feminine, traditional, professional, sweet non-NY type. Seeks warm, protective, professional, traditional male, no-nonsense type, for relationship. Photo appreciated. NYM C682.

Handsome Diver—Seeks attractive mermaid/dive buddy. Photo. NYM C683.

Handsome, Blue-eyed, Blond Exec—38, 5'10", 160 pounds, Wasp, intelligent, witty, successful, healthy. Seeking beautiful woman, 25-33, college graduate, professional, non-smoking, petite. Objective: romantic spring. Photo. NYM C673.

Cute Dietician—Jewish, 28, slim, down-to-earth, who enjoys hiking, camping, travel, rock and roll. Seeks attractive professional man, 28-33, with similar interests. Photo appreciated. NYM C674.

Haitian-Americian Princess—38, petite, divorced, seeks sophisticated male. European background a plus. NYM C675.

Pharmacist, Catholic—36, seeks female lifemate. Note/photo. NYM C676.

Man Aged Over 60—Wants NJ lady pal for eating, talking and theater. NYM C677.

Nautilus Works!—Pretty, thin, sexy, Jewish non-smoker, 29, Ivy grad. Fun, funny, great to talk with. Love to dance, etc... Date the right man - perhaps you? Photo...to NYM P795.

Hello, Is It Me You're Looking For?—I'm 32, Jewish, 6', good-looking, successful attorney, family-oriented, never married, sincere, very athletic with a flair for fun. Seeking tall, slim, pretty, Jewish, mentally fit female counterpart in her late 20's, communicative, honest and interested in sharing laughs, dinners and a tennis court with one of the last of the good guys. Photo/bio/phone. NYM P799.

Herpes?—Foxy, extremely attractive, refined, svelte psychiatrist, 29, seeks successful, fit, commitment-minded gentleman, 30-43, 6' or more, with wit and desire for mature relationship. Phone/photo, please. NYM A929.

What Is Life?—And can you get it below newsstand price? Witty, trim, male programmer, 30, 5'11". Seeks witty, attractive, slim-waisted Jewess with romance in mind. Phone/photo/bio/chem. NYM W338.

Warm, Witty, Handsome—6', professional male, 44, enjoys the arts. Seeks attractive, sophisticated, romantic woman, 30-38, with emotional depth for serious relationship. Phone/photo/note. NYM W344.

Beauty, Brains, Breeding—Pretty, slim, fun-loving, affectionate, sensuous blond with wit, warmth and class. Seeks Jewish male, 33-42. Photo/bio. NYM W345.

Handsome Jewish Man—32, down-to-earth, seeks pretty and affectionate, single Jewish female. Photo. NYM C686.

Are You A Nice Guy?—If so, this stunning green-eyed brunette, 34, 5'7", wants to love and be loved by you. I'm a warm, giving, intelligent, sports-minded professional lady. You are a successful, Jewish, family-oriented, energetic, huggable professional man, 35 plus (non-smoker), who would like to add someone special to your life. Photo/note/phone. NYM P803.

Successful Businessman—Athletic, fun-loving outdoorsman. Interests include racquetball, skiing, beaches, mountains, travel and just plain fun with a good communicating companion. Seeking a pretty, intelligent woman with similar interests, to share with. Note/phone/photo,a must. NYM W336.

Successful, Handsome Exec—Christian, 46. Seeks attractive professional woman, 30-40, for relationship. Devoted to fitness. No smokers. Photo/phone/note. POB 384, Lincroft, NJ 07738.

Very Successful Businessman—Owner of a consulting firm. Early 40's, attractive, athletic, varied interests and life style including significant travel and adventure. Seeks a naturally beautiful woman, to age 40, with old-fashioned values and new-fashioned outlook. Must be affectionate, energetic, intelligent, slim, non-smoking and desire a long-term, monogamous relationship. Note/photo/phone please. NYM P791.

British Gent—Artist, 48, seeks sexy Wasp lass in Fairfield County, CT. NYM W335.

Happy, Sane, Attractive, Kind—Snuggly woman writer, 34, seeks similar traits in mate. Photo optional. NYM A916.

Successful Dentist—Age 33, seeks professional woman (DMD or MD, JD, etc). Drop me a note, you won't be sorry! Send bio/description or photo with phone number to Dr., POB 221, Budd Lake, NJ 07828.

Petite, Pretty And—Oh so cute! Jewish female optometrist, 28, slim, articulate, Ivy-educated and fun! Seeks honest, sincere, sensitive, fit, non-nebbish, marriage-minded, preferably professional mensch, under 35, without kids. Photo/bio/phone. NYM P804.

European Wine Entrepreneur—Tall lean, called handsome by some, upstat region, kind, generous and healthy with solid Christian upbringing. Would like t meet a gentle and maternal woman wh would value a good home in small-tow America and sees family life in her f ture. NYM C680.

Playful, Warm, Cultured, Successful- Very pretty businesswoman availab (25). If you're a male (25-35), attractiv emotionally and financially secure, u beat and interested, let's get together a go sailing, see a film or eat a burg (Cooking skills a plus, but not require Photo/phone/note. NYM P796.

Central NJ Professional—37, 5'10", 17 attractive, athletic, Jewish, seeks brig pretty female. Photo/phone. NYM W33

Tired Of Conquering The World—M with impressive intellect, seeks wom willing to be conquered. Prefer, 35- who likes sea, boats, nature, art, no g NYM A917.

Handsome Seattle Man—34, desires meet Asian of distinction. Photo ple NYM A918.

Seeking Soul Mate—My man is sin 30-45, unique, secure and makes com ments. I am an attractive, sensitive, p ful, well-educated, single black fem 33, North Jersey area, non-smoker, s who loves music and life's simple pl ures. NYM A919.

One-Of-A-Kind—37, Jewish, 5'10", ev ed artist/executive, seeks sincere, av female. Bio/photo/phone. NYM A920

Attractive Jewish Lady—40, divor traditional, successful, very warm with zest for living. Seeks very succe and emotionally secure, kind Jewish tleman with flair and style. Cana willing to relocate. POB 904, Snow Montreal, Que H3x3y1, Canada.

Wow Me—If you're a 28-33-yea match for a sassy, sexy, successful J NYC lady. Photo/phone. NYM A92

Pretty Jewish Widow—41, slim, special man to share life. NYM C

Come Live And Love With Me—A hearted, warm female, 33, who is tive, athletic, outdoorsy, creative, ciates the arts and fine food. Wou to meet a (30-45) tall, romantic, gent, handsome, adventurous an smoking man. Phone/photo. NYM

Fascinating, Complex, Beautiful cessful Jewess, 39, Manhattanite many cultural/intellectual interes sires a sophisticated, strong, ar man, under 50, to share life's adv Note/phone. NYM A924.

Beatrice Seeks Benedick—If yo exchange of wit/are under 50, fit/what e'er your race or origin/ cept of original sin/in prose o soul's truth do say/and we shall p we might play. NYM A925.

Attractive Female—Seeks genuine relationship with genuine man, 35-50. I'm blond, bright, love quiet talks by the fire, Sunday drives to Fairfield County, rainy Saturdays in a cozy cafe. NYM P652.

Spring Fever's Hit—Patient: cute, bright, sensitive, down-to-earth Jewish female, 29, CPA. Cure: honest, successful, good-looking, witty Jewish male, 28-35. Photo, please. NYM W316.

ong Of Songs—Tall, dark, beautiful ewess, 28. Loves to laugh, has spirit, fire, assions for film, music (Klezmer to ray). Seeks warm, witty Jewish man, 28-8, to share joys sacred and...NYM A868.

ale Of The Species—34, 5'9", blue-yed, good-looking professional - rapier it. Likes theater, reggae, travel. Seeks n attractive, hip, literate woman for fun d romance. Photo, please. NYM W303

dventurous, Handsome, Successful—thletic executive, 29. Enjoys beaches, ing, riding and quiet romantic evengs. Seeks attractive, spirited woman. B 676, Jericho, NY 11753.

ring Into Daylight Savings—With this m, attractive lady whose energy and viity will turn your winter gloom into mmer bloom. Accomplished sailor, ger and gourmet cook, looking for n, 45-55, for holding hands, beachmbing, sharing, caring, love and comtment. Non-smoker. NYM C647.

autiful Widow—Shapely size 6, dark r, light eyes, sensitive, sensuous, hurous. Seeking tall, handsome, success-charismatic romantic male, 35-55, for erever it may lead. Photo. NYM W311

rgeous Latin Lady—32, successful. oys music, dancing, travel. Seeks dsome, successful, traditional Latin e for old-fashioned relationship and nake his life complete! NYM C656.

et Romantic Japanese—Pretty, sensi-intelligent. Seeks 35-45, sincere, car-male to touch my heart, for commit-relationship. Photo. NYM A888.

Strawberry Blond—Beautiful, t, fun, fit, selective, secure and mod-Seeks similar man, 35-45, who loves Photo/phone. NYM C657.

's The Deal—Attractive Jewish wo-34, financially secure, who likes ng, the arts, things Italian, seeks innt, financially secure Jewish man, , with a good sense of humor, who is to share a life. NYM A893.

viv Single Male—Journalist, in NY, 11", 175 pounds. Seeks lady, 27-37, rriage. Photo, please. NYM C663.

Redhead, Manhattanite—Downh professional, Catholic, 41. Enavel, opera. Seeks male soul mate e, marriage. NYM A894.

Sensual, Vivacious Woman—40 plus, secure man who is witty, tful, romantic and shares my inin the arts and adventure. Bio/NYM A935.

l!—Beautiful lady with lots of style ss, 30-45. A divorced, white, ultraful businessman is looking for share permanent happiness. I'm od-looking, 5'9", young 60 - looks s meet - we'll complement each Note/photo a must. NYM C692.

Perry Como Appearance—Guy, 46, secure, easygoing, intelligent, athletic, witty. Seeks pretty, petite lady, who's bright, secure, huggable, easy-to-talk-to, many interests. Note/photo/phone. NYM W317.

Gentleman Seeks Latin Lady—Must be refined, sexy, petite. Photo, please. NYM A889.

Partner Wanted—Sensitive, well-educated widow, 56, seeks refined gentleman for quality companionship. Likes theater, dining out. Note/photo. NYM C658.

Mid-Western-Type Gal Sought—You don't paint your nails, 20's, wholesome, fit, athletic, beautiful, sweet, sincere, understanding. I'm the above, handsome, 6'3", 30, educated, Wall Street. Desire companionship. Photo/phone/note. Will respond to all. NYM C659.

Professional Jewish Male—35, 5'8", witty and sincere. Seeks attractive, caring female, 28-34, for friendship, maybe more. Note/phone/photo. NYM C660.

Honest Guy—I'm 6'3", 31, incredibly handsome and rich (it's a lie - he's 5'9", 41, only good-looking and makes a nice living). I like skydiving, rock climbing and bullfighting (another lie - he likes classical music, movies, the ocean). I'm a health professional and Jewish (the truth). You're 5'6", 26-34, very pretty with great legs, smart and warm. You like anything but skydiving, rock climbing, bullfighting. You are elegant, educated, slightly athletic, Jewish and want a loving, honest relationship. Send note/photo. NYM C661.

Young-Looking European—Businessman, 58, 5'7", Fairfield County, CT resident. Enjoys all good things in life: travel, good food, wine, music, theater, walks in the rain. Seeks very attractive, sensual, witty, elegant lady, 36-48. Recent, clear photo/phone. NYM A890.

Bubbly Brunette—With a zest for life, combines a wonderfully successful career with multifaceted interests and talents - singing, acting, keeping fit, fully tapping the energies of NY. I enjoy theater, opera, ballet, movies, museums and browsing through Soho, but I'm equally at home in a cozy country cottage, on a romantic sandy beach or traveling to new and exotic horizons with a man I truly love. If you are a handsome, trim, financially successful, Jewish male, 40-52, who appreciates the finer things in life and a classy, sensuous, feminine woman to share them, respond with note/phone/picture. NYM A891.

Male 10, Wasp—6', blue eyes. Not hype, fact. Seek kindred soul, 26-31, healthy ego, successful, striking, thin/athletic and accurate! Must love beaches, B movies, skiing, conversational fencing and have a pervasive sense of humor. NYM C662.

A Rare Blend—Attractive, single, white male, founder of several famous restaurant chains, wealthy, exciting, seeking lively, interesting, pretty, good sense of humor, female, 28-35. Please send a recent photo/phone, a must. NYM A892.

I Dated A Zombie!—But he said I was getting too serious. Striking strawberry blond female, 25. Seeks cute, mellow guy, under 40, with a keen sense of fun. Note/photo. NYM C664.

Gorgeous 24 Lady Seeks—Not sensitive Jewish gentleman only! Handsome 24-30, over 5'9". I'm talented, Jewish, 5'3", 112. Alike: happy, wit, fortunate, compassion. Photo a must, exchanged. POB 1046, Great Neck, NY 11023.

Soul Mate—Desired, to share nature, the arts, thoughts, feelings, etc. You: Male, 38-50, tall, trim, honest, caring. Me: Sensitive, intelligent, loyal, attractive, many interests, sense of humor, non-smoker. NYM C700.

Beautiful, Tall, Slim, Athletic—And very intelligent, very health-conscious, 40-plus lady, romantically searching for compatible gentleman with whom to share the rest of her life. Could this be you? If you think so, please write NYM P811.

Dearest Handsome White Knight:—I, a beauteous, blue-eyed CT brunette, can't live without you anymore. I am a writer/teacher, 32. You are a single non-smoking professional, 30-40, with a smile that could dazzle Manhattan. You believe, as I do, in God, true love and the Mets. Dazzle me. Ski with me. Write to me. Photo, please. NYM C701.

Green-Eyes, Brunette, Wasp—35, pretty, sensual, funny, smart. I adore NYC but also country pleasures and outdoor sports. Professionally successful, I'm also a nurturing homebody. If you could say the same about yourself and are friendly and fun, I'd like to meet you. Note/photo. NYM A939.

Articulate, Witty, Cute Southern Gal—Lookin' for gentleman caller: 35-40, professional, literate, conversant in science, art, global politics. Bill Buckley types okay. Photo/phone, y'all! NYM A932.

One-In-A-Million Male—Successful, creative, sensitive and romantic. Seeks same in attractive, fun-loving, easygoing female, 30's, to enjoy the best years of our lives. LI/NY. Photo, a must. NYM A933.

Pretty And Paradoxical—Blond Jewess, 30's, shy, creative, funny, seeks sane, kind mensch, 30-40. Photo. NYM A934.

Sweet Oriental Lady—Petite, loving, loyal, traditional, 31. Seeks Caucasian/Asian gentleman - responsible, stable, honest, decent, kind - for marriage. NYM C691.

Bright, Attractive, Slim—Jewish, 27-year-old TV executive, seeks successful, 27-35 male with high ratings in the following categories: bright, sincere, attractive and tall, looking for a relationship. Note/photo, please. NYM W352.

Attractive, Athletic, Adventuresome—Professional woman, 30's, warm, open and witty, loves biking, movies, dancing, travel and "living life". Seeks a special man, 33-45, to share laughter, friendship and healthy relationship. Photo/note. NYM A936.

Start The Summer Right—This handsome, dynamic, self-confident, 30-year-old Jewish gentleman always receives great reviews as a mensch. Seeks pretty young lady, 20-31, who is lively, honest, affectionate, sincere with a great zest for life, for role of leading lady. Out-of-towners welcome. NYM W354.

Yale Club Wasp—Into tennis/travel/outdoors. Early 60's, seeks attractive woman for companionship. NYC/CT area. POB 186, Greenwich, CT, 06830.

Adorable Redhead—Lively professional, 39, seeks mate to share affection, laughter, arts and travel. NYM W355.

Beautiful Professional, 36— Looking for athletic, sensitive, humorous man, ready for relationship. Photo. NYM A937.

Sexy 10 Plus Lady—Seeks fit, witty Jewish man, 40-50, for chemistry. NYM P808.

Take A Chance—And fall in love with a beautiful, black professional woman, 38. But only if you are a kind, intelligent man, unafraid of commitment. NYM C695.

Spontaneous Combustion—Is fabulous but not long lasting. So I'll take one, 48 plus, great guy who can take some time to know this vibrant, vital Great Neck woman who is also athletic, chic, creative, pretty, witty and wise. NYM A938.

Dynamic Company President—Bright, witty, secure, handsome, Jewish, 5'10", 160 lbs. Seeks female counterpart, 36-42, for relationship based on communication, warmth, fun. Photo. NYM P809.

Raven-Haired Beauty—Wants to be in love. Write to me - don't sell yourself, just be yourself. This isn't a job interview. We can fill in all the details over dinner. And a picture would help me to recognize you across a crowded room. NYM W356.

We'll Be Special—Shapely green-eyed blond Manhattanite, vivacious, warm, sensual. Seeks white male professional, 5'9" plus, late 30's-40's, easygoing non-smoker, for affectionate, caring, committed relationship. Photo/note. NYM W357.

Special Guy—Very handsome, 5'11", blue eyes, long curly hair, 40, successful, good personality, owns company and beach house. Looking for slender beauty, 28-35, to share good life in city and out. NYC preferred. Marriage-minded. Photo a must. NYM C696.

Wealthy, Ivy Grad—34, 6'2". Seeks smart, pretty woman. NYM C697.

Male, Jewish—Polish-born, early 60's, 5'6", slim, educated non-smoker, NYC, seeks Jewish female, 50's. NYM C698.

Shy, Hardworking, Single, Jewish MD—5'7", 145 lbs, 36, who enjoys art, music, reading and jogging. Seeks bright, slender, attractive woman, 21-35, for lasting relationship. Photo/phone please. NYM P810.

Male, 40, Divorced—Highly educated professional. Value integrity and honesty. Believe living is sharing. Varied interests from the cerebral to sporting activities. Basically a good man. Looking for a good woman with similar disposition. Central Jersey, near Princeton. NYM W351.

Interesting And Interested—Unique professional man, early 40's, handsome, athletic, great smile, great hair. 60's mentality in successful 80's mode. I enjoy running, working out, beaches, skiing, chess, classical and folk music, good food and good company. Maybe yours, if you're a very attractive, athletic, slim, intelligent, sexy, fun lady. Note and photo, please. NYM C694.

Bright, Attractive, Funny—Female, seeks unusual counterpart, 35-45. Must be sensitive and clever. Sense of humor crucial. Photo required. NYM C665.

Liberated Lady, 40—Down-to-earth, often feisty. Seeks trim, divorced, take-charge NYC man, often accused of not relaxing enough, for semi-lazy summer weekends. NYM W353.

Looking For Nice Jewish Woman—25-29, cute, fun, warm, sensitive, educated - for lasting relationship with Jewish guy, 29, who possesses same qualities. Photo required. NYM P806.

Cute, Slim Blond—34, athletic, with a sharp mind, a great sense of humor and old-fashioned values, welcomes response from attractive, bright, sensitive guy, 33-45, *who loves to laugh.* NYM C693.

Bowie And Beethoven—Are among my favorites, as I seek "Modern Love"and "classic" elegance. Dynamic, handsome, Manhattan CEO, 35, 5'9", Christian. Seeking adventurous, attractive, professional/exec woman, 25-30, for friendship and romance. Note/photo/phone. POB 732, NYC, 10163.

Handsome NJ Professional—Jewish, 27, seeks very pretty, slim female, 22-28, in*dependent and fun.* Photo. NYM P764.

Successful Male—Who knows how to treat that someone special, seeks an intelligent woman of substance to share a warm, loving relationship. Race, religion unimportant. If you value a supportive, romantic partner who is educated, energetic and adventurous, please reply. Beauty is not paramount, but appearance is important. Send note, phone and photo and I'll do the same. I'm trim, fit, 60, 5'9", living in East Hampton and NYC. NYM A896.

Smart, Pretty Exec Secretary—50, seeks Jewish gentleman to share fun, romance, devotion, commitment. NYM C666.

Attractive, Hazel-Eyed Artist—39. Seeks well-educated, socially-conscious, physically fit, non-smoking male, 35-45, over 5'9", with a positive outlook and a sense of humor. Note/photo. NYM P765.

Sincere, Attractive, Affectionate—Jewish man, 39, 5'10", computer professional/classical musician. Communicative, sensual, a great cuddler. Looking for a warm, open, outgoing woman, non-smoker, trim and attractive, for whom depth of thought and feeling count more than flash and image. Interested in marriage and children. NYM C685.

Looking For Love—Professional male, 26, 5'9", 145 lbs, bright, athletic, attractive. Specializes in making people happy. Looking for attractive, intelligent woman *interested in exploring Manhattan* and developing a relationship. NYM W322.

Lovely And Delightfully Romantic—Beautiful woman, business-owner with positive outlook and kind and devoted nature. Seeks to share her life and love with successful, secure, sensitive Jewish gentleman, 40's-50's, kindness and affection a must. Photo/phone. NYM W323.

Successful Female Artist—Jewish, Ivy, slim, attractive, 45, grown kids. At home *everywhere - world-traveled. Seek strong,* monogamous Jewish mate. NYM P766.

Great-Looking—Classy yet earthy blond, 34, stranded in suburbia. Seeks slightly outrageous yet family-oriented Jewish man, 38-45, 5'9" plus, who can make me laugh. NYM W329.

This Is Tough—But here goes: early thirties, ex-attorney (now having fun), good-looking, bright, funny, easygoing. Seeks *attractive woman, 20-32, with creative* spirit, who finds it as tough to reply to this ad as it was to compose. Photo, appreciated. NYM P807.

Let's Close A Deal—Attractive, slim Jewish female, investment banker with great legs, 32, 5'8". Seeks interesting, affectionate, energetic, professional Jewish male, 32-42, for possible merger or friendly takeover. Note/photo. NYM A897.

Very Handsome, Romantic—Dentist *with style, sophistication, charm, 30's, 6',* athletic, Jewish. Seeks a stunning, sensuous lady, 20's, with substance. Bio/photo a must. NYM P767.

Are You A Full-Figured Woman?—If so, then this cute, warm man, 33, single, would love to hear from you. NYM A899.

Down-To-Earth—31, professional, MBA, bisexual white male, would like to meet a nice guy. Bio/photo. NYM A902.

Healthy, Wealthy And Wise—Pretty, slim artist, twinkle in her eyes, loves romance, golf, adventure. Seeks tall male counterpart, 52-62. NYM P773.

Bored? Alone? Why?—Bright, handsome, romantic, 6', Jewish business exec, 42. Seeks beautiful, curvaceous, brainy female, 25 plus. Photo please. NYM A903.

Personable, Early-Retired Gentleman—60's, 5'10", 150, traveled, multilingual. Seeks lovely, slim, elegant, vivacious lady, 55-60, to share travel, music (Bach to Sondheim), dining, dancing and theater, beaches and mountains, skiing and/or tennis and hopefully, love and commitment. Note/photo please. NYM P774.

Blond, Bubbly, Beautiful, Bright—Like fine champagne, slim, lovely, 37, 5'4", Jewish lady, PhD with successful business. Warm, loving. Seeks active days, cozy nights, skiing, sailing, cuddling with warm, attractive, fun-loving, interesting male counterpart, 37-47, for friend/lover relationship. Photo/phone. NYM A904.

Northern NJ—Physician's widow. Educated, traveled, loves music, gardening, ballet, cooking, art, laughter, children. Looking for intelligent, humorous, warm, successful man, 60 plus, for best friend. NYM P775.

An American In Israel—Modern Orthodox male, 60, divorced, considered handsome by some, very vital, healthy and enthusiastic about life. Financially independent, at peace with the world, lacking one element - a partner, 40-50, to join me in making a gan eden here on earth. Please send photo and note, address for correspondence. NYM P776.

Good-Looking MD—29, romantic and sincere, who enjoys dancing, sports and working out. Seeks petite, slim, educated woman, 25-29, for a special relationship. Photo a must. NYM P783.

51-Year-Old Christian Male—Very young and good-looking, seeking pretty lady who is stylish and a good dresser. Should be affectionate, passionate and romantic. I offer the same qualities. I'm divorced and would love to meet the almost-perfect woman to fall in love. NY/NJ area. NYM A913.

Yes I Am—A "remarkable single person" - so are you. What's remarkable is that we're single. You are tall, trim, good-looking, warm, 40ish and fun. Professionally successful and personally secure. You love beaches, sports, cooking, rock to Bach, dancing, hugs and children's laughter. I am all of the above in a Linda Evans package and ready to share. Come on. Take a chance. I am. Note/phone/photo. NYM W321.

Return Of Native--Lawyer, 31, Jewish, 6'2", good-looking, non-smoker. Back in Connecticut but new to Fairfield County. Seeks intelligent woman for serious romance. Photo. NYM P777.

Sweet-Stunning-Smart-Slim—NJ, Jewish vegetarian, foreign language teacher. Seeks warm, handsome, successful professional, 32-42. Let me teach you Japanese! Note/photo/phone. NYM A905.

Classy, Pretty Lady—Seeks Jewish MD/lawyer/businessman, 36-47. NYM P778.

Handsome Jewish Professional—36, 5'9", trim, seeks forever female. NYM A906.

Beautiful Chinese Lady—40's, seeking highly successful man, over 50. You want to marry a classy Asian who stands out in the crowd. Will relocate. NYM A907.

Very Pretty—Petite, green-eyed blond, young 30, down-to-earth, Jewish. Seeks very cute, funny, sexy, successful, thin, sensitive non-smoker who loves rock music. Photo a must. NYM W324.

Long-Haired, Cameo Blond—34, 5'5", disarmingly pretty, classic face, lean body. Sensuous, flashing smile. Funny, smart and successful. Seeks tall, brainy Jewish male. Photo, please. NYM W325.

Beautiful, Successful Woman—Slender, 34, with wit and charm. Seeks intelligent, *romantic, attractive male, 30-45, not* afraid of commitment, with integrity, a sense of humor and a lust for life. Note/photo. NYM W326.

A Scene From Casablanca It Isn't—But I'm better lookin' than him. 34, successful, sincere. I like many things - and when in love, I like everything else. You're pretty, attract men easily - but before you give yourself again, let's talk. NYM W327.

Blond, Attractive, Fun-Loving—Age 25. Seeking handsome, loving, successful Manhattan man, for a lasting and serious relationship. Photo, please. NYM W328.

South FL Male—45, corporate exec in NY often, seeks 30ish, active, attractive intelligent professional, true female for friendship/romance. Photo/who you are/exchanged. POB 5221, Miami, FL 33101.

A Kiss Is But A Kiss—A date could be a blast! Handsome, Jewish, creative, blue-eyed, successful man, 29, wants a together woman who's pretty, slim, worldly and sharp. Photo. a must. NYM A908.

Green-Eyed Redhead—31, Jewish, has been busy reorganizing priorities and would like to make you one of them. *Looking for Jewish male, 35-45, with a* touch of class. NYM A911.

Enchanting, Central NJ—Tall, bearded, 39, management consultant. Interests: films, theater, travel, exercising. Seeks: bright, attractive, 30 plus female. Photo please. NYM P780.

Spring Is Here—Any woman worth her salt turns to thoughts of (more) laughter and fun with intelligent, interested, interesting man. *Attractive, smart, 40's, ex-actress-turned-successful-businesswoman* - excited by life's possibilities. Just traded skiing and tennis for dancing and board memberships. Who knows what's next? Perhaps meeting you? NYM W319.

Sophisticated, Bright Female—Francophile seeks male, 32-42. Ability to maximize NYC and surrounding areas, including Paris to Venice. Photo. NYM W320.

Green-Eyed, *Attractive* Jewess—Seek caring, classy man in 60's. NYM W330

Warm, Cute, Jewish—30, Ivy League engineer. Seeks smart, attractive Jewish woman, 25-32, for loving relationship. I enjoy dancing, romancing and down-to earth fun. Are you the one? Bio/phot phone. NYM A909.

Pretty, Positive, Active Woman—2 happy and affectionate. Favorite thing flowers, travel, bright colors, big smile *Meet man of warmth, high self-esteem* enthusiastic, healthy and nature orien ed. NYM W331.

Warm, Sincere, Understanding—Su cessful businessman with a sense of h mor, 34, 5'7". Seeking an attractive w man to complement my life - and I he If you enjoy city experiences, get-aw weekends, warm evenings and since conversations, let's give it a try. Se photo and note. NYM W332.

Moral Character—Is the critical eleme You should be a woman who has a stro self-image that you are proud of coup with the courage necessary to act in manner that confirms and reflects values you believe in. You are also ho fully very intelligent, athletic, wh some, youthful (30 or younger), and sirous of a serious long-term relat ship. I think I offer a lot and am tryin find someone to share it with. Pl send bio, photo (a must) and a ph number. NYM P784.

Elegant, Esoteric, Exquisite—Jewish man, 37, attorney/executive with a w sical sense of humor. Seeks establi professional man, 35-50, over 5'7", intelligence, wit and character. P send photo/note/phone. NYM A914.

Handsome, Successful, Easygoing 6', 170, warm, sincere, funny. Wish meet bright, pretty female who is has good skin, nice feet and lik laugh. For friendship, fun and rom *Photo and phone.* NYM P788.

Truly Beautiful And Sophisticated- willowy blond professional is wait share her warmth, sensuality and gence with a man of character, in and accomplishment. My desires a mutual respect, admiration, trust, riage and family. Letter and r please. NYM W334.

Movie Lover—Tired of going to s same old movies? Looking to meet one who likes to watch British co Please write. NYM A912.

Love British Humor—Female, wants to meet a person who wil her passion for watching British dies. If you have a good sense of please write. NYM P782.

Vidow—Definitely 62, professional, conidered successful, wide-ranging intersts. No longer fun going it alone. Simiır feelings on your part?. NYM A910.

'ibrant, Very Attractive—Successful,)- year-old businesswoman with great ·own eyes and sense of humor. Seeking loving, honest and prosperous man ho's willing to commit himself to a relaınship of fun, ease and mutual respect. ıone/photo. NYM W333.

ıgar Seeks Spice—(S)uccessful, ')npretentious, (G)reat-looking,)ttorney, (R)enaissance Jewish man, 32 y-educated, loves literature, jazz, tennis d travel). Seeks (S)lim, (P)retty, ntelligent, (C)ultured, (E)ffervescent ıman, 24-34. Photo please. NYM P779.

:ll-Built, Sensual—Good-looking male, ıthful 40, seeks attractive woman, 21-35, friendship, fun. Photo. NYM C671.

sculine, Secure, Fit—And sane male. ks pretty, petite, slim female for great es and adventure. NYM W341.

Help Me Fly My Yiddish Keit—Handsome, Jewish medical professional, early 40's, philoprogenerative, Conservadox, egalitarian with eclectic interests including the physical, the cerebral and the inane, seeks an active, shapely Jewish woman, 28-36, of eleemosynary bent with variegated interests. Audacious, curvaceous and vivacious but never loquacious. Uncommon good looks and panache are major assets. Jejuneness a major deficit. Bio/recent photo, mandatory. NYM A922.

Pretty, Professional CT Woman—26, seeks handsome, successful, intelligent man to share friendship and romance. Note/photo/phone. NYM W339.

Attractive, Warm, Caring Female—Seeks sincere, secure Jewish man, 43-54, for meaningful relationship. Non-smoker. Note/phone. NYM W340.

Good-Looking Executive—5'10", 48, athletic, affectionate and very available. Seeks a pretty, slim, warm, down-to-earth, special lady to share a slice of the big apple. Photo/phone. NYM W342.

Handsome, Professional White Man—80 miles from NYC, very physically fit as well as genteel, would like to meet an attractive, professional black woman, preferably in the art or dance world, to develop a serious relationship. Photo/bio. NYM A926.

Sensitive, Intelligent Attorney—Athletic and witty, mid-30's, 6'1". Seeks single Jewish female, 25-35, to share fine dining, travel and the rest of our lives together. Photo/note/phone. NYM W346.

In Love With Portugal—The world and life. Multilingual Wasp female seeks educated, previously married, Portuguese/European, 38-50, to share life in US and Portugal. Tango or tangle with a pretty, aerobically-toned, 5'3" woman, with long, curly blond hair and a very warm heart? Note/phone/photo. NYM C672.

Full-Figured Woman—Capricorn, warm, witty, attractive, outgoing, serious about a relationship. Seeking male, 40 plus, who knows what he wants in a woman. Photo/note. NYM C668.

Warm, Intelligent—Community activist, interested in politics. Family and people-oriented. Seeks a man in his 50's with similar interests. NYM W347.

Exciting, Elegant, Slender—Very attractive, Jewish widow, sincere, affectionate, 55. I have a lot to offer to caring, successful man who wishes to share wonderful times. Photo/phone. NYM P800.

Very Eligible—Slim, attractive, Ivy-educated Jewish woman, successful banker, mid 30's, warm and quick-witted, comfortable in both Dior and denim. Seeks man of similar qualities, mid 30's to 40's, with warmth and humor, for serious relationship. Note/phone/photo. NYM W348.

British, Blue-Eyed, Blond—Tall and very attractive, career-minded yet zany. Ready to share life and love with confident, outgoing man with sense of humor, 30-40. Note/photo, please. NYM A927.

Woman-Next-Door—Seeks professional white man (25-35) with Christian values, to share special times and develop a lasting relationship. Photo. NYM C669.

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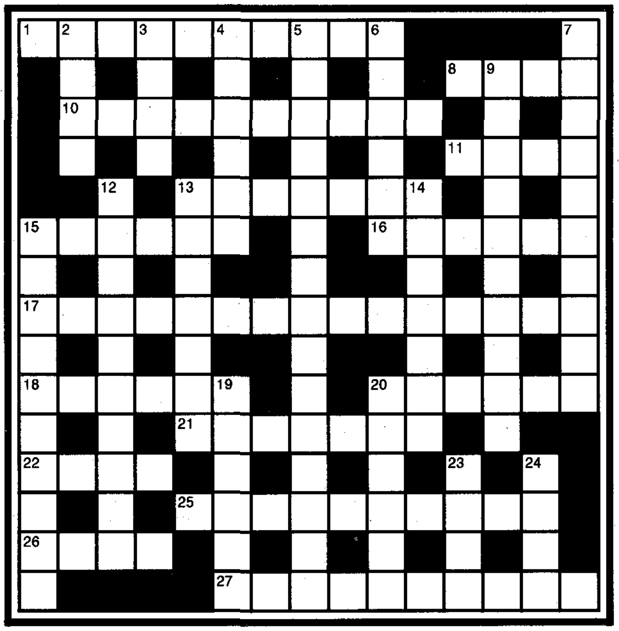
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Circus animal leading front part of another. (10)
8 In church an additional message has point. (4)
10 Let an associate know off the record. (10)
11 Such coarse food—wave the dish away. (4)
13 Jute thrown over the sign. (7)
15 Encountered in Opie manuscript of nursery rhymes. (6)
16 Earthquake causing city to slide back to banks of the Tiber. (6)
17 Manifestly showing the wicked creature savaged live rat in pen. (15)
18 Twin sisters content to contend. (6)
20 It’s erected for the reception. (6)
21 Go here to get the better of disease? (7)
22 Pluck from the sand. (4)
25 Render ineffective all the patient took orally? (10)
26 Leaders of the pack. (4)
27 Unloaders discovering first mate dead, buried among the provisions. (10)



DOWN

2 I made a call in the same place, but only briefly. (4)
3 Swell advertising gimmick! (4)
4 The large chest in the sanctum must block out the light. (6)
5 Fruitless to go to this area of South Africa? (6, 4, 5)
6 Volunteer to make two points tally. (6)
7 Product of the Queen’s mint. (10)
9 People get confused in Asia and under par, it’s a disorder affecting the memory. (10)
12 Granting this by letter? (10)
13 Retiring folk don’t stay in it. (7)
14 Apprentice journeyman? (7)
15 A piece of good fortune, they say, finding this food container (7-3)
19 Game you’d do wrong to catch up with. (6)
20 Recommend about five different ideas. (6)
23 Member of the family with nothing on, decorating the wal (4)
24 Nothing better than a thousand, before. (4)

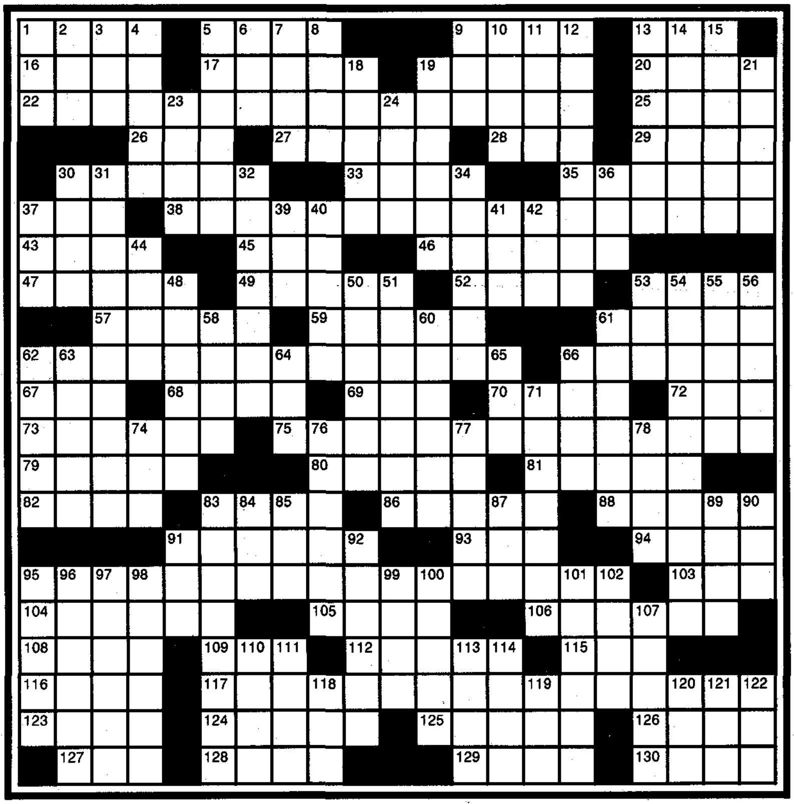
‘TAX REVIEW’: ‘CUE’ CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Goya’s naked lady
5 Ishmael’s captain
9 Not fem.
13 Pesticide initials
16 Matinee favorite
17 Crete’s capital
19 —— Domingo
20 Seine tributary
22 Exemption you think you should take
25 Pole sight
26 Like Peck’s boy
27 “Ring-around-——”
28 Some D.J. items
29 Faulkner’s Miss Varner
30 Husband of Isis
33 Thin slat
35 Waxed eloquent
37 Go schussing
38 What a model can do taxwise
43 Pisa’s river
45 “How Dry ——”
46 Avoided a church wedding
47 —— Carta
49 Hepburn co-star
52 Take —— it comes
53 Plunge the stiletto
57 Lawful: slang
59 Pacific island republic
61 Busiest airport
62 What tennis players declare
66 Joan Collins role
67 Lout
68 One of the Saarinens
69 Aswan structure
70 Haw-Haw’s title
72 Top of a royal flush
73 Paper quantities
75 What baseballers can do taxwise
79 Lacking a guide
80 Hebrew months
81 Orange Bowl locale
82 Savoie summers
83 Head of the haus
86 Half a university name
88 Jousts
91 Fraudulence
93 Ending for cash or front
94 Run out of steam
95 U.S. citizen’s tax obligation
103 Spasm
104 Paradoxical
105 Beatle widow
106 Savalas namesakes
108 Dwarf in “The Hobbit”
109 Landscaper’s tool
112 Apportions
115 That: Sp.
116 Opposite of dele
117 What Jefferson did for the IRS
123 Gael’s land
124 Polite interruptions
125 Window roll-up
126 Hackie’s vehicle
127 Cape or fish
128 Carmelites, e.g.
129 Didn’t pay
130 Cameo gem

DOWN

1 Wire measure
2 Fuss and feathers
3 Run for health
4 Cover story
5 Maine National Park
6 Henry V, as prince
7 Forever —— day
8 Six-pack buy
9 Tatami
10 Indigo source
11 Standstill
12 Gives solace
13 Vanquish
14 Minnesota metropolis
15 Kerry seaport
18 Hermann’s leader
19 Mowing implement
21 Inoffensive oaths
23 Wheelbarrow
24 Flyers’ mil. branch
30 Gumbo ingredient
31 Bachelor’s tax obligation
32 Glide along a surface
34 Balloon gas
36 Gat
37 Penrod’s friend
39 Part of ENT
40 Muscat resident
41 Decay
42 Taxtime VIP
44 “The —— Love . . .”
48 Saw eye to eye
50 Plain-spoken
51 Mexican peninsu
53 Pronoun for a sh
54 Accountant’s tale
55 City of Chile
56 Harass
58 After alp and me
60 Actor Cesar
61 Passé
62 Fitted headwear
63 Play the ghost
64 Do a tugboat’s j
65 Fairyland figure
66 Freshman course aesthetics
71 Legion ——
74 Matter, at law
76 Uncommon thin
77 Port of old Rom
78 Give off
83 Cohort
84 Budget subj.
85 Ump’s colleague
87 On a pension: a
89 Baseball’s Speal
90 Dry, as wine
91 Bacheller hero
92 An Apostle
95 Hair conditione
96 Amatory
97 Matador
98 Joined together
99 Scraped out a l
100 Memos
101 Shifted course
102 Lohengrin’s lo
107 Numbers game
110 Waikiki’s islan
111 First address
113 Sonic feedback
114 Shredded cabb
118 Rhineland spa
119 Citrus drink
120 Scottish John
121 Air element: p
122 Naysay



Solutions to last week's puzzles appear on p

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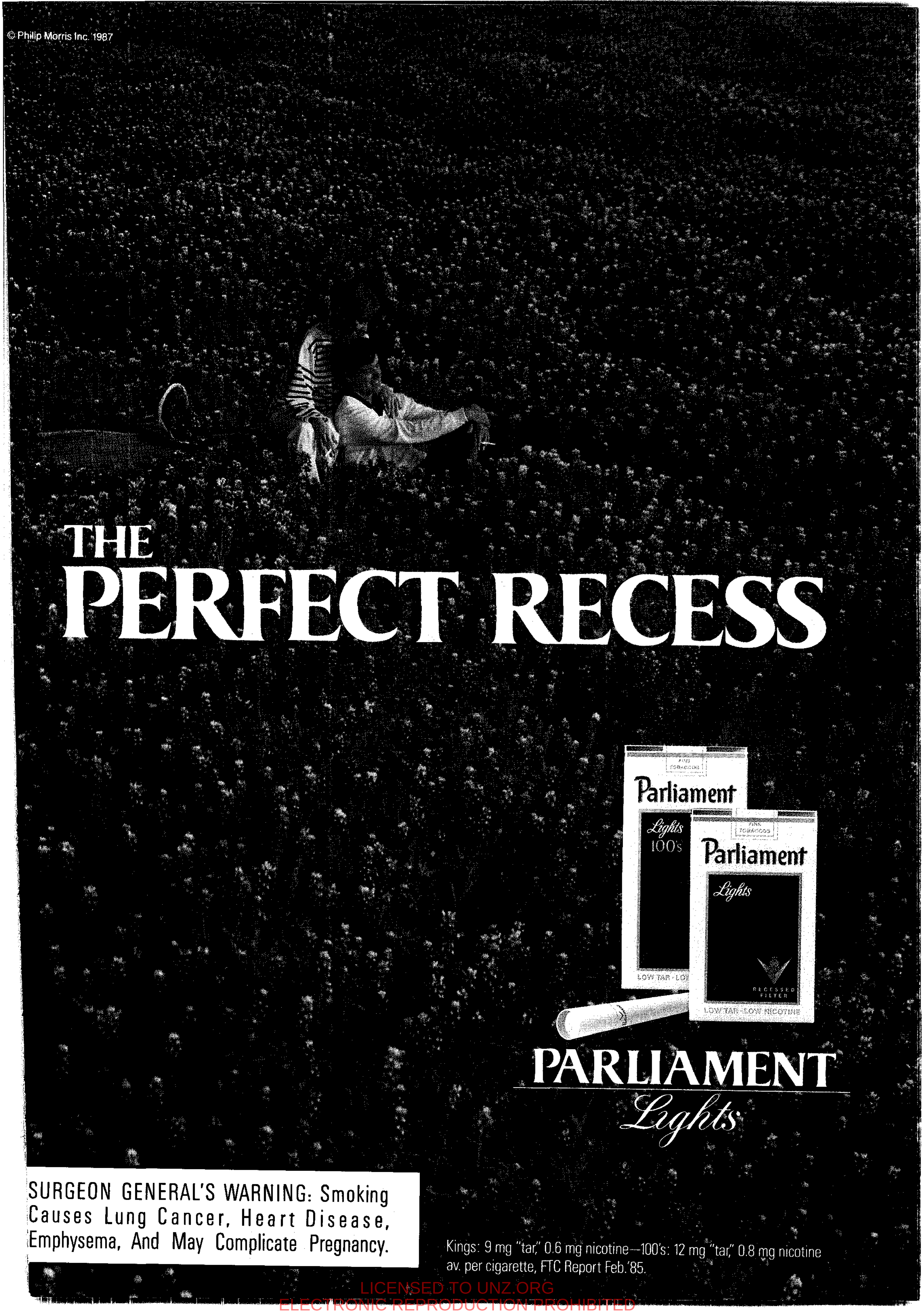
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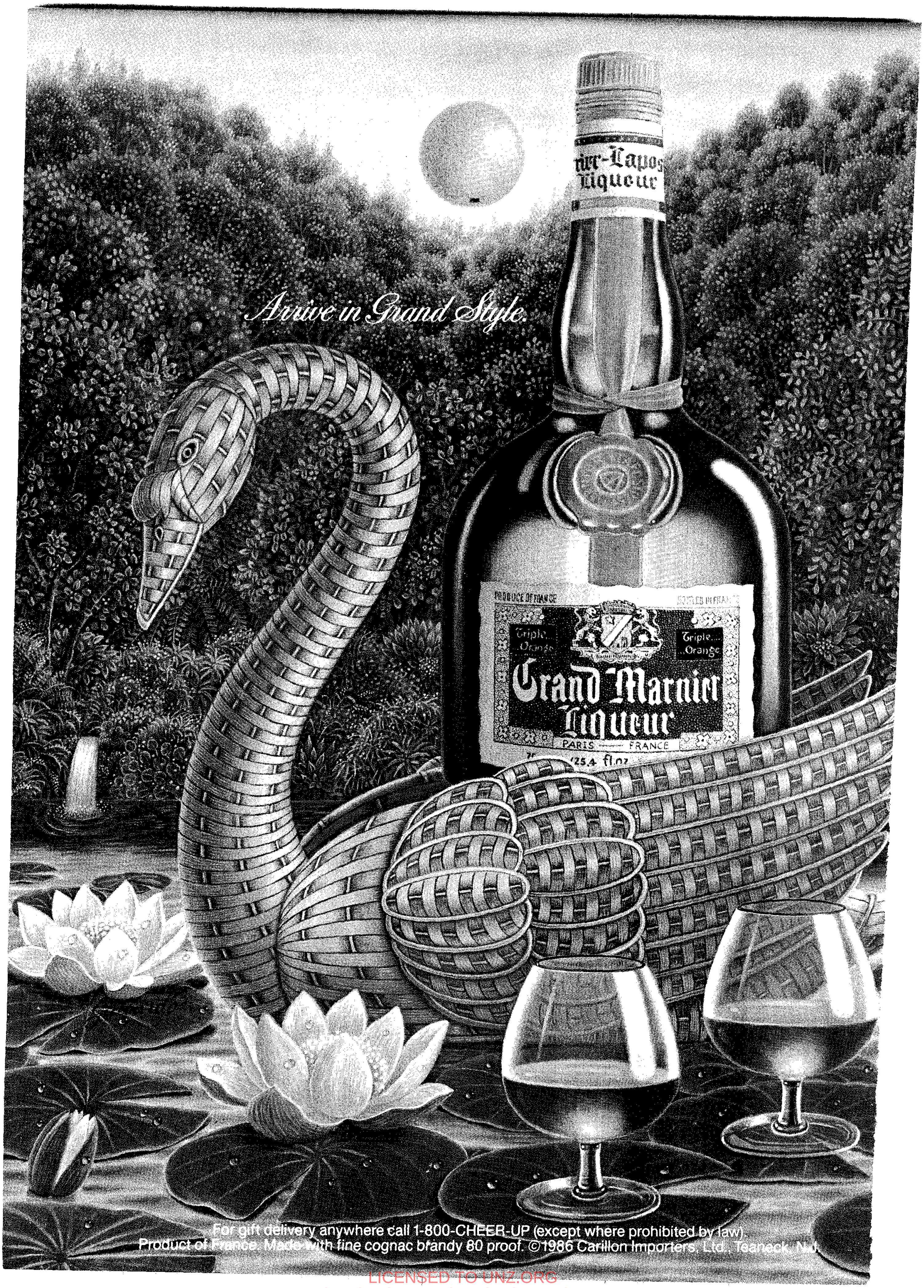
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